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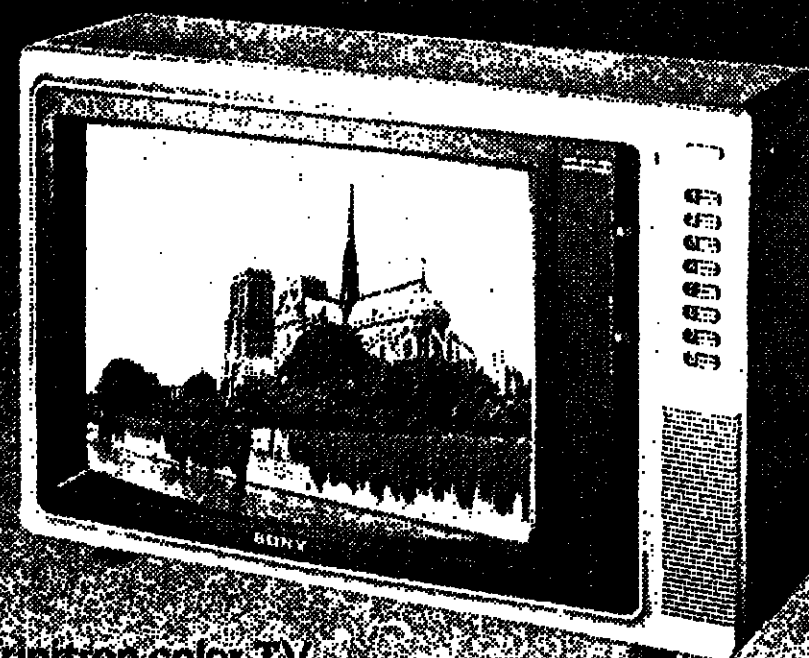
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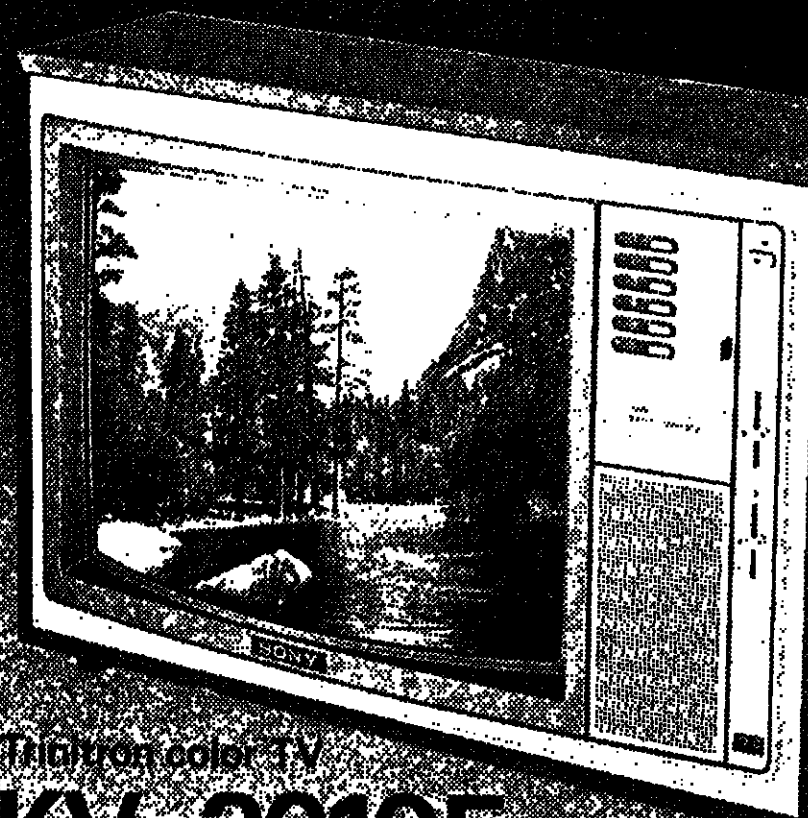
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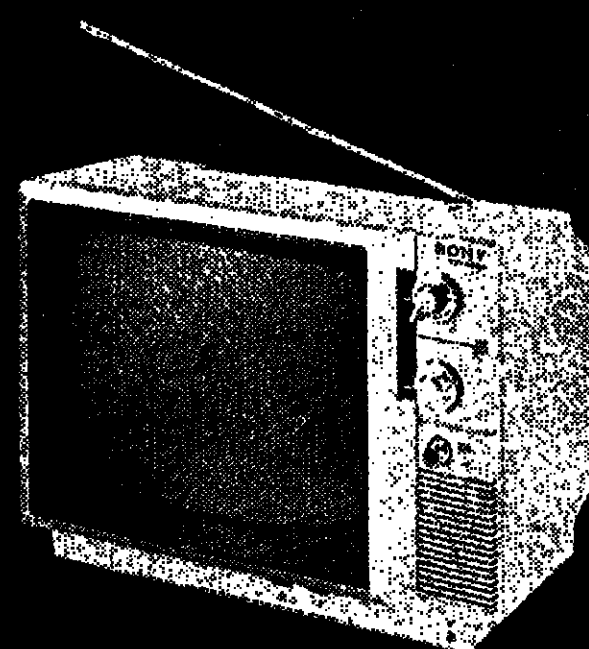
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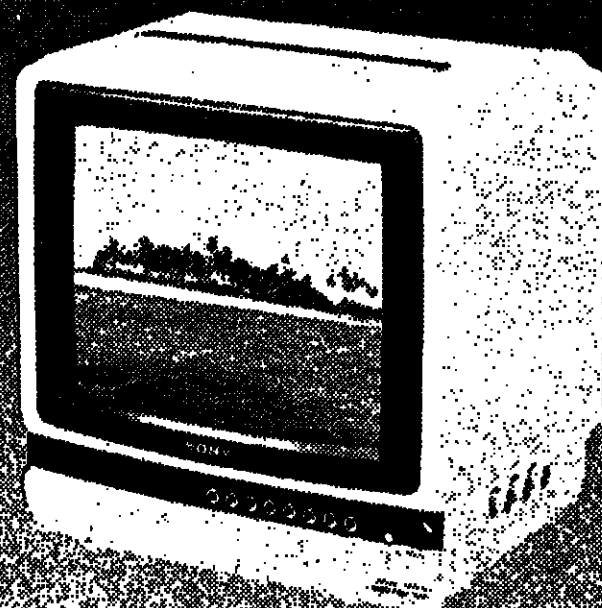
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לחבוקשים את הטוב ביותר...

חידושי מלך האמל

In this issue:



Cover photo by Moshe Milner / Government Press Office.

Wolf Blitzer and David Landau scan the scene in and around Camp David.

Benny Morris learns from two young women about some of the pressures and satisfactions of the teaching profession.

David Brauner visits a young persons' seminar on Judaism whose keynote is joy.

Abraham Rabinovich reports on the first season's dig at the site of King David's city on Mt. Ophel; Richard Lobell took the photos.

The Book Section. Reviews include: a new study of evolution; a view of people and politics by Willy Brandt; UNESCO from the inside; a critique of modern Jewish writers; a collection of Hebrew essays by Jacqueline Kahanoff.

The Art Pages: Meir Ronnen writes about the Israel Museum's Otto Freundlich exhibition. Gil Goldfine and Ephraim Harris do the rounds of the Tel Aviv and Haifa galleries.

Thirty Years ago in The Post.

The Dry Bones weekend cartoon.

In the Poster Pullout: Shop Talk (D); Music and Musicians by Yohanan Boehm (E); a tour of Tel Aviv ice cream parlours by Jennifer Aronstein (F); Radio and Television schedules (H); and highlights (J); Matters of Taste (K); Cartoons (L); Chess (M); Dance by Dora Bowden (L); Bridge (M).

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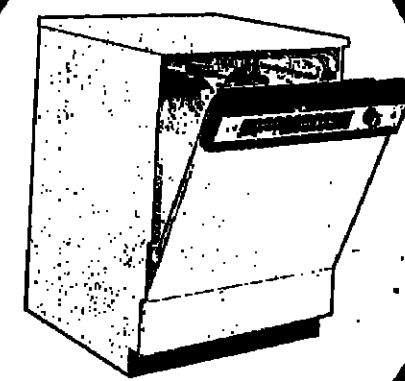


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PAGE THREE



(Above) The three leaders, with Amy Carter. (Below, l. to r.) Boutros Boutros Ghali, Egyptian minister of state for foreign affairs; FM Mohammed Ibrahim Kamel; Sadat; Carter; Begin; Eli Rubinstein, Dayan's bureau head; Dan Paltit, Begin's media adviser; Dayan; Weizman; Mrs. Carter and Mrs. Begin at Gettysburg Civil War battleground.



Rosalynn Carter and Aliza Begin relax on porch at Camp David. The wife of the third summit participant, Mrs. Jehan Sadat, did not make the trip.

NEAR-BUT YET SO FAR

Correspondents WOLF BLITZER and DAVID LANDAU spent more than a week in the vicinity of Thurmont, Maryland. But while they were only a few kilometres from the site of intensive negotiations at Camp David, they — together with the world's press and many normally in-the-know statesmen — were not able to pierce the curtain of secrecy thrown up around the presidential retreat. Here is their report on how it felt to be on the outside, straining for a chance to look in.

WE KNEW that the Camp David summit conferees were successfully meeting their pledge to avoid any premature leaks to the outside world when Henry Kissinger, looking well-tanned and much slimmer than when he was Secretary of State, approached us at a reception honouring the visiting Israeli Philharmonia at the Kennedy Centre for the Performing Arts and asked, in all seriousness: "Tell me, what do you know?"

Kissinger, still one of the most influential men in the U.S., does not often find it necessary to ask journalists what's going on. He is one of those individuals who can usually just telephone a president, a secretary of state or almost anyone else in a position to know, both in the U.S. and abroad.

But the former secretary of state was not alone in asking that question at the reception. Sen. Richard Stone (Democrat-Florida), the chairman of the Foreign Relations Subcommittee on the Middle East, was just as much in the dark. He had not yet received any phone call from Camp David, where President Jimmy Carter, Prime Minister Menachem Begin and President Anwar Sadat were agonising over peace in the Middle East.

We had taken a break from the boredom of the so-called press centre at Thurmont, Maryland, to drive back to Washington to hear the performance, led by Zubin Mehta, and later to attend the black-tie reception, which sparkled with many of this city's luminaries. Israeli Ambassador Simcha Dinitz, still stuck in one of the wooden cabins of Camp David along with Prime Minister Begin, Foreign Minister Moshe Dayan, Defence Minister Ezer Weizman and the rest of the Israeli delegation, was not permitted to attend, even though he was the sponsor. His wife, Vivian, filled in admirably.

UNFORTUNATELY, we couldn't be of much help to Kissinger, Stone and the others, so anxious for some indication of what was really happening at Camp David. They actually thought that we had some hard, inside information. While we may have spent the week only 10 kms. away from the heavily-guarded mountain-top retreat, sometimes it felt that we may as well have been 10,000 kms. away.

The traditionally well-placed and reliable leakers were kept mum as we waited, along with hundreds of other journalists, to



Prime Minister Begin and Carter's National Security Adviser Brent Scowcroft play chess. Looking on are Simcha Dinitz, Israel ambassador to the U.S.; Tal-Atuf Ephraim Poran, Begin's military aide; and Dan Paltit, Begin's media adviser.

the final word: success or failure?

Waiting along with us for the story to break was a large contingent of visiting Egyptian journalists who had converged on Washington. Among them were the heavyweights of the state-controlled news media, including the editors of "al-Ahram," "al-Akhar," the Middle East News Agency, "October" and others. Their "working" reporters were sent up to Thurmont to report back home on the trivia issued by White House spokesman Jody Powell, while they sat around the Embassy Row hotel on Massachusetts Avenue near Dupont Circle, taking advantage of the pleasures of the American capital.

Dr. Morad Sa'ad e-Din, the chairman of the Egyptian State Information Services, also came to Washington for the festivities. Like the Egyptian journalists, he had earlier met many Israeli reporters, first in Jerusalem during Sadat's November visit; a

month later at Mena House, just outside Cairo, for the first Israeli-Egyptian peace conference; in the Sadat-Begin summit talks; and finally in Jerusalem in January during the short-lived Israeli-Egyptian Political Committee talks. It was a reunion of sorts for all of us.

ON THE OTHER side of Camp David's barbed wire, electronically-monitored fence, another parallel reunion was taking place as Israeli and Egyptian officials reportedly mingled freely, casually exchanging ideas.

We don't yet know how the personal relationships between the Egyptian and Israeli officials were shaping up — were, for example, Moshe Dayan and Boutros Ghali, the deputy foreign minister, spending a lot of time exchanging information on their mutual hobby, archaeology? — but we do know that those Israelis and Egyptians on the outside were

feeling generally at ease with each other. When one of us needed a ride from Thurmont back to Washington the other day, two of al-Ahram's visiting staffers offered a lift.

Dr. Sa'ad e-Din and the other Egyptian journalists, joined by several Egyptian embassy officials, ate kosher hotdogs and barbecued chicken over the weekend at the home of Jack and Esther Cooper-Smith, a Jewish couple very active in Democratic Party fund-raising. A large representation from the Israeli press and embassy was also on hand.

"Isn't peace wonderful?" beamed Dr. Sa'ad e-Din. Observing all this, one has to come to the conclusion that people who spend so much time talking to each other are not going to go back to fighting and killing each other. There has to be some positive impact by this direct, human contact.

(Continued overleaf)



Photos: Moshe Milner, Government Press Office



(Top) Egypt's Deputy Vice-Premier for Presidential Affairs, Mohammed Hassan Taha, hosts as Dayan and Ghali, both amateur archaeologists, chat. (Centre) Begin and Weizman in golf cart. (Above) Guests for Shabbat.



(Below) Begin and Sadat are escorted by Marines. In front row are U.S. Defence Secretary Brown; Vice President Mondale; NSC's Brent Scowcroft; Vance; U.S. Ambassador to Cairo Hermann Kilg. Back row: Dayan, Hassan Kamel, Sadat's bureau chief, Weizman; Ghali; and Egyptian legal adviser Osama el-Bas. (Right) The Marines' latos.

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(Continued from page 6)

IN TERMS of style, Camp David presented an interesting and probably unique challenge for Prime Minister Begin and the Israeli delegation, particularly those among the delegation who do not have much experience in American mores. For the Americans, a constant mingling of business with pleasure, of intensive negotiation with equally intensive and single-minded relaxation, is altogether unextraordinary. For Begin and most of the Israelis, for whom politics and affairs of state are their hobbies as well as jobs, this was a new experience.

Thus, one can scarcely imagine the Prime Minister in his own Jerusalem milieu taking time out from a Herut Party convention — let alone from crucial negotiations that could seal the fate of the nation — for a game of chess.

Nor would Ezer Weizman, in the normal Israeli order of things, go karting around the Tel Aviv Kirya, or shooting pool, in between bouts of weighty and fateful deliberations.

Yet this very un-Israeli style is what was required at Camp David — as part of the U.S. president's carefully designed effort to lower tensions and ease the hostility that had accrued — especially between Begin and Sadat themselves during these recent months of public recriminations and the apparent fading of peace hopes.

Ambassador Dinitz, familiar with the American way of doing things, took the Camp David style in his stride. He was Israel's sole champion on the tennis courts, where Secretary of State Vance, National Security Adviser Brzezinski, and on occasion the Carters too, habitually besported themselves.

Weizman too, with his natural zest and sportsmanship, recalled his RAF days snooker skills to acquit himself honourably at the billiard table.

And Premier Begin also, though with the suitable dignity that befits a statesman advanced in years, entered into the spirit of things benignly spectating at the tennis courts and stationing himself at the chess table with the chairman of the National Security Council.

AS THE CONFERENCE drew to its end, the two sides busily sharpened their propaganda (or, as it is euphemistically called, "information") weapons. Each delegation sought discreetly to ascertain what media plans the other was making, what television and newspaper interviews the other would give — and to outflank them with interviews and appearances of its own.

Would Sadat stay on in Washington, lobbying on Capitol Hill and directing his winning smile and gentle clouds of pipe smoke towards the American people through the television tube? If so, Begin would do likewise, trusting to his flowery English rhetoric and honest, earnest face to have their impact too.

If Begin went to New York, one rumour had it, Sadat might follow him there, and even seek meetings with some of the American Jewish leaders on whom Begin is counting to rally round Israel if the summit outcome is less than triumphant.

But if the other more hopeful scenario unfolds, would Sadat and Begin, joined by Jimmy Carter, agree to make the rounds together, revelling in the accolades of America and the world?



The municipal elections are, for once, being held separately from the Knesset elections. The campaign is on at a time when we are witnessing some of the most fateful political developments likely to mould our nation's future. The campaign will naturally focus on local matters and it is already clear that the voter's views will be influenced by economic and social issues. Under the Likud government inflation has reached unprecedented heights, prices are soaring ever higher, as the rich get even richer and low-income groups, large families and old-age pensioners are worse off than ever before.

On November 7th, we will have the first-ever separate vote for the mayor and the city council. This increases the importance of the mayoral candidate's personality. The Labour Alignment has put forward a first-rate team of candidates for local government. Some of them are already highly successful mayors and local chairmen, while others are taking the field for the first time, after having filled important positions elsewhere, having undergone special training for their new duties.

We fully believe that municipal policies cannot be free of a broader orientation and that solutions to local problems must be influenced by a particular philosophy. The Labour Alignment seeks social justice and wishes to rectify social wrongs, which other parties accept as inevitable. This must have a direct influence on the character of local development, on local priorities, and on the spread of the burden of social responsibilities. There must be more to local election campaigns than smiles and hand-shakes. It is the public's right to know what lies behind the hand reaching out for their vote.

We believe that there is a need for reappraising the relationship between central and local government, and to accord more powers and resources to the latter in order to improve those essential services that determine the quality of our lives.

The Labour Alignment launches its nation-wide municipal election campaign with the cry: "Let's Get Moving!" and with an urgent appeal for a fair campaign free of dirty tricks. We appeal to members and supporters of the Labour Alignment to come forward and get involved in their local campaign and mobilize maximum public backing for our candidates, and to make every effort for our success at the polls on November Seventh.

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"TEACHING destroys me, I feel I am being milked dry," says Zippi, who teaches chemistry and physics at the René Cassin-Alliance secondary school in Jerusalem's Ramat Eshkol quarter. Both she and Vered, a special education teacher at the same school, return home each day completely exhausted.

Teaching is intense and demanding beyond words, says Zippi. "In my university days I sometimes worked two consecutive shifts a day in a bank. Believe me when I tell you that I returned home less exhausted than I do now. When I get home I go straight to sleep. I can't do anything else."

Cynicism must be completely suspended when listening to these two young women speaking about their profession. Both view their work with a sense of mission and invest as much as their intellectual and physical energies allow in their pupils.

The Kfar-Sava born Zippi is a Hebrew University graduate in physics and chemistry, and is about to complete her master's in the history and philosophy of science. She has a university teaching diploma and has been teaching for six years. She is a *mechanehel* (class teacher) of a 10th-grade class.

Vered, who was born in Kibbutz Ma'abarot and brought up in Moshav Nitzanei Oz, was a live-in pupil at the secondary school in Jerusalem, and took a BA in Hebrew literature and art history at the Hebrew University.

She also holds a university teaching diploma and three years ago completed the Education Ministry's one-year course in "special education."

BOTH YOUNG women hotly reject the argument that teachers' relatively low salaries are justified because they only work 24 hours a week and enjoy long vacations.

Out of Zippi's 24-hour a week load, two hours are officially set aside for her own class. For the rest, "I teach chemistry and physics five, three or two hours daily. Six hours a day would be impossible. My five-hour days are bad enough," she says. Altogether, Zippi teaches six classes between the eighth and twelfth grades, comprising 240 pupils.

"It's too much," she declares, "but I can't teach less because formally, I wouldn't have 24 hours." She believes that in fact she averages 40 working hours in normal weeks and 80 towards the end of a term — what with preparing tests, marking them, and meeting pupils, teachers and parents.

Zippi gets two hours' extra pay per week (8 per cent) for her work as a class teacher. "But on average I put in an extra 10 hours a week on it. And even that is fairly meaningless, because it's not so much a matter of hours as of energy expended during school hours and after."

She has 40 pupils in her class, and before the start of the school year, or during the first week or two of the term, she has to meet and get to know each one of them, besides talking to the various teachers and meeting the parents, either together or separately.

ZIPPI'S relations with her pupils, especially as a class teacher, make demands on her emotions as well as on her intellect.

"Working with children is a joy and it is important, very important," she says. "As a *mechanehel*, I try to develop my pupils' critical

Note from Teacher



Two Jerusalem teachers talk to BENNY MORRIS about their jobs, their lives and the reasons they are striking.



Zippi teaches in a conventional classroom at the Cassin school. Vered (right) takes a more informal approach with special education pupils.

facilities. After all, they finish school in a year or two and are then expected to vote — and fight, if necessary.

"All children," she notes, "have many problems, many more than people — except for their parents — usually notice. A teacher, especially one exercising empathy,

can see all these problems.

"Many of the children, and especially from culturally deprived homes, appear to lack affection and love. I try to give them some, as much as I can. In many cases, a pupil's tie is not so much with the subject and the course I teach as with myself."

During the summer vacation, Zippi said, not a day passed without one or more of her pupils calling up or coming over to her home to discuss some problem or other. "Perhaps I am more attached to my pupils than many teachers," she says frankly, "but I'm by no means unique. A lot of

us are devoted to our pupils."

CERTAINLY as intense is Vered's bond with her pupils. Vered was particularly attracted to "special education" because of the close ties that are necessary between teacher and pupil.

Vered does not like the designation "problem" or "disturbed" children to describe her wards.

"The use of such terms can do great harm," she says. "I teach children with a high potential. They are unusual, different, if you like, from their peers. In that their academic achievements fall short of their intellectual abilities. My efforts are basically designed to narrow or completely close that gap."

This is Vered's third year with the same group of 15 pupils at the René Cassin school, who have just gone into the third grade. Her special care class is a variant of the more common special education framework of the *kita mekademot* (advancement class), in which problem children are lumped together in a separate class, thus being taught all subjects away from so-called normal children.

Vered's children all belong to regular "mother" classes which they leave several times a week for individual or group sessions with Vered. The exact number of what the pupils refer to as "Vered's hours" depends on their particular problems. She never has more than eight of them at one time.

"I only work with children with good potential," she says. "Otherwise, in terms of academic accomplishment — and I am a school-teacher — the effort invested would be wasted. Before admission to the school, and to my class, the children undergo comprehensive psycho-technic and IQ tests."

SHE TOLD me a little about her didactic methods.

"To begin with and above all, I work on my pupils' self-image. I try to boost their self-confidence. I consciously avoid giving them the impression that I regard them as "problem" children. I make every effort to show them that I am treating them as I would any other children."

Vered believes that children gain in self-confidence by knowing things, by knowing more. "So I teach them things. They leave my class feeling that they have learned something new."

She points out that this is not the usual practice in "special education." Special education teachers usually try to avoid teaching and prefer to tackle the problems of the children directly and, perhaps, therapeutically. "I teach them mathematics, Hebrew literature and language, and composition. I find it necessary to have at least a smattering of knowledge in most subjects."

Having realized that her pupils were especially desirous of "immediate rewards," Vered instituted a regular, and high, marking system. At the end of each session, she marks her pupils' daily performance. Her scale is almost wholly composed of "good" marks. Thus the pupil is almost invariably reassured and his confidence is boosted at the end of each class.

"I have only one 'bad' grade in my arsenal, which I dispense very, very rarely," she says.

"My pupils suffer from a regular circle of inadequacy. The sense of inferiority leaves the children with a feeling of incompetence. They arrive home depressed and with parents, which invariably leads to still greater misery, with which they return to class the next day, and so on. My classes aim to break that cycle by leaving the pupil feeling good, and ready to return to his 'mother' class."

LIKE ZIPPI, Vered also feels that

she works to the hilt. She sees some of her pupils for three and four hours daily. She has continuous working sessions with their subject and class teachers, to discuss their needs and problems and to formulate solutions.

After class, her pupils call her up and come to her home to discuss their problems or to get help with a weak subject.

"I prepare work papers and exercises for each pupil, geared to his specific problem. Spelling exercises for bad spellers, drawing papers for coordination problems, and so on," she says. During the summer term, she tutored many of her pupils in English and arithmetic in preparation for their end-of-year examinations.

"I also spend a lot of time with



Vered: "I can't see myself doing anything but teaching."

the parents," she says. In her determination to establish good relations with them, she visits every one of her pupils' homes at least three times a year.

Vered prefers working with those children who have the most difficulty in their regular class.

"They are the most challenging professionally. Especially if they're intelligent — and I only take on children with potential."

In talking of her work, Vered kept recurring with emotion bordering on anguish to the fate of one of "her" children, who left the school during the summer to become a trade apprentice.

"That is my great failure," she laments. "For most of last year the boy was happy and tranquil during our sessions. But he slowly 'turned bad'."

He grew jealous of Vered's attention to other children, and was apparently getting little sympathy in his "mother" class or at home.

"The whole system seemed to be working against him. In the end, our relationship also deteriorated. I'd done all I could for him. I had nothing more left to give. I had other children to look after and teach, and he ended up fighting with all of them. They couldn't stand being with him," she ended glumly. "So he went."

On the other hand, she added brightly, "one of my pupils was this year elected to his 'mother' class committee."

"I CAN'T see myself doing anything other than teaching," says Vered.

Does Zippi feel the same way? "Yes and no," she says. "I feel sure I'll never completely cut myself off from teaching. But it takes so much out of me that eventually, I'll dry up and I'm sure I won't be able to relate to my pupils as well, or as generously, as I do now."

She also finds that for her,

teaching is only a partial vehicle for self-fulfillment. She has artistic sides which she wants one day to develop.

"But even if I take off a year or more from teaching, I am sure I'll always remain in the profession, if only on a part-time basis."

Zippi is unmarried and lives in a rented three-room flat in Bayit Vegan, which she shares with a social worker. With a salary of just over IL4,000 net (a little more than IL5,000 gross, with five years' seniority, a BA, a teaching diploma and most of an MA completed), she just manages to make ends meet.

"But our landlord is about to raise our rent to at least IL3,500 a month. With telephone and electricity bills and food, I'm sure I'll be in the red at the end of each month."

Until 1977, she says, "I managed on my salary. I didn't need to watch every agora. But over the past year the financial situation has become awful. I just manage to scrape by — and I don't run a car, buy clothes or go out to restaurants."

VERED, MARRIED and with two children, has no excessive financial worries. She earns about IL3,900 net — which includes 20 per cent extra pay as a special-education teacher. But her husband, an adviser to a minister, is apparently well-paid and only recently gave up a private economic consultancy. They live in a comfortable rented apartment in French Hill.

Vered and Zippi both assert that their university contemporaries earn far more than they do.

"One of my friends, with the same university qualifications," says Vered, "went into the police force and now, as an officer, earns exactly twice as much as I do."

Zippi also knows some teachers who have left, or are about to leave, the profession because of the low pay and relatively tough working conditions.

She does not think that the accusation that teachers earn "fortunes" giving private lessons is credible.

"When I first started teaching I gave the odd private lesson here and there. But I never earned much from it. In any case, in the past few years I haven't given private lessons and it would be impossible for me to give them now. I'm simply too tired after work to do anything of that sort."

She knows very few teachers who do give such lessons. "For most, like myself, the only private lessons we give are those in school, after classes, to our weaker students — and that's unpaid."

ABOUT THE STRIKE, Zippi said, "It's only now, with all the talk during the build-up that I realize how neglected and unfairly treated teachers have been, how uncaring and irresponsible the government has been about a glaring inequity."

"The suggested 16 per cent is an outrage to the intelligence. Everybody else will get the same or more, leaving teachers in exactly the same relative situation as before."

Zippi was equally dismissive of Education Minister Ze'evulun Hammer's "compromise" suggestions. Involving the "setting up of a state commission to look into the 'status of Israel's teachers'."

"The talk of extra hours is eyewash," she said. "We already have extra hours and a small addition to these wouldn't help anyone much."

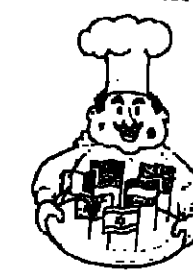
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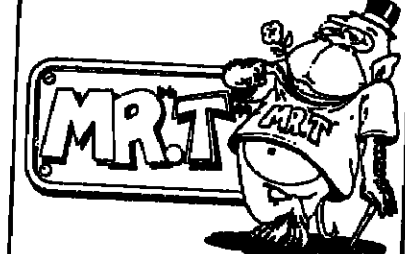
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"I'VE BEEN into a lot of things. I guess that's what led me to Tora," reflected one participant in the four-day "Joys of Judaism" seminar held recently at the Shores Hotel in the Judean Hills.

What drug ever preserved a whole people in exile for 2,000 years? What other faith brought a dispersed nation back into its homeland? When did lying in bed reveal the notion of a Messianic Age, and an end to war, disease and pestilence for all time? Isn't Judaism something more than just another high?

These were some of the questions those present asked themselves and each other. Rabbi Meir Kahane asked them another way: "Why Judaism? Why do we do it? To make another nation, another people? Who needs the Jews?"

Ianna Schachter: You can't stand on your head with your tefillin on.

The core group of about 35 were young and old, religious and non-religious. They were joined by friends of the speakers, yeshiva students from the city, and the Arab hotel workers.

Maureen Kushner, a teacher and writer of children's books, originated the idea and was the prime mover in its execution. This fiery redhead persuaded Rabbi Zalman A. Schachter, Miki Shur and Shlomo Carlebach to come from the U.S. especially for the seminar, which was sponsored by the New York based B'nai Or group of *be'ale tshuva*.

"We decided it had to be in Zion on the 30th anniversary," she said emphatically. "Israel has room to grow and build; America is finished." The organizers provided much of the funds out of their own pockets.

Why? "To bring peace," Maureen explained. "We as individuals have no direct influence on the political, military situation. We see divisions. Peace begins within us. First we Jews have to stop throwing stones at each other."

THE INFLUENCES, jargon and people were primarily American. And they jared. Nevertheless, strangely, the "with it" expressions captured the vibrancy of a certain contemporary approach to Judaism.

The "happening" was described as "beautiful," "environmental," "back to elemental Judaism," "Let it happen at the Kotel," "plug into Shabbos," and "we blew it in the desert with the Golden Calf," jived Rabbi Miki Shur — director of Hillel at the University of Virginia — in his shiur entitled "Birth Pangs of the Messiah," which he presented with a little niggling on his folk guitar.

Way out? maybe. But he reached his audience.

"We all come to Judaism in different ways," thought one girl aloud as she lay on the grass.

Zalman Schachter: *The Name of God is dead. New names keep coming up. Find a Name of God that compels you.*

The approaches were as varied, endless and contradictory as Judaism itself. Rabbi Zalman Schachter, Professor of Religion at Temple University in Philadelphia, delivered his informal talks under a tree, attired in a vest and shorts, a large loosely knitted *kippa* and *talis* hanging out. Behind him, the hills furnished living parchment for his words.

On prayer, he said, "Include distractions in your prayers. Don't shut them out. Embrace outside noises. If I hear an am-



Dance therapist Judith Sternfeld (right) and Dr. Eva Heymann Weil (second from right) work together in one of the "Body Movement" sessions.

Jazzed-up Judaism

'We blew it in the desert with the Golden Calf.' The speaker was one of the teachers at a recent 'Joys of Judaism' seminar in the Judean Hills. DAVID BRAUNER visited the happening; MIKE GOLDBERG took the photographs



Rabbi Zalman Schachter gets very relaxed for informal shiur under shady tree at Shores. (Right) Ianna Schachter with daughter Shaiel.



balance, I interrupt my prayers to ask that that ambulance will arrive on time to save that person. "Repetition in prayer is not for the head, but for the heart. "Do you hear what I'm saying?" Zalman asked. He didn't say, "Are you listening?" The implication was that people listen without hearing, without understanding, even to their own prayers.

IN ANOTHER world altogether, Rabbi Gedalia Koenig of the Bratslav Hasidim addressed us

In a serene and quiet voice. He spoke guardedly in Hebrew. The eyes of his translator and close follower, Rabbi Moshe Globenkoff, originally from the Bronx, fairly beseeched Divine guidance that he might find the most faithful English rendering of Rav Gedalia's words.

RABBI PINCHAS POLL: The moment you translate a word you lose all the interpretations but one.

Rabbi Gedalia's *shurim* were couched in what, to the unac-

customed ear, seemed like disconnected enigmatic and often paradoxical aphorisms. In the *shiur* I heard he didn't speak directly of prayer, but he said, "Hashem's greatest pleasure is when a man from this world asks Him to help uphold His Tora. Asking is recognition of the Holy One, Blessed be He. "Learning is not the essential thing, but doing. The learning is in order to know what to do." Rabbi Gedalia is hailed as the greatest living *maggid*, though he is not the *rebbe* of the Bratslav

Hasidim. Their one and only *rebbe* is dead. He was Rav Nachman of Bratslav (1772-1811) whose sayings and stories Menachem Mendel Schneerson immortalized. The cream of the Bratslav Hasidim forbore despair, depression and sadness.

RAV NACHMAN: Through the spirit becomes settled, through sadness it goes into the heart. Rabbi Meir Kahane took all traditional Jewish writings from the Bible onward. He found every reference was positive, an expression of highest reverence. "Let them praise His name in the dance." (Psalm

on the pains of Judaism. "The 'me' in each of us is a tragedy. Western society teaches us to live for the satisfaction of the 'me.' Judaism takes that 'me' and bends it, and puts a yoke on it. Judaism is a demanding, uncomfortable faith."

Maureen Kushner: *The noes of Judaism are beautiful positives.* Dr. Shaul Kullock came to his unique understanding of the Tora through the gates of science. "As a boy in Argentina," a colleague of his informed me, "Shaul loved all sciences. He didn't want to study any one to the exclusion of the others. So he studied them all in order to find a common law that applies to all science. Instead, he found something was missing, and that something he found in the Tora."



Seminar organizer Maureen Kushner

The Talmud says history is to endure for 6,000 years, says Dr. Kullock. Each day of Creation in the Beginning was equivalent to a thousand years, and the act of Creation ran to the end of the 60th Day. At the beginning of the sixth period Adam, our progenitor,

We now stand in the middle of the sixth period of history, or in terms of the week, on Friday, nearing the peace of *Erev Shabbat*. Dr. Kullock's calculations show that in the fifth period of the Sixth Day of Creation Adam stood up. The parallel event, which occurred at nearly the corresponding moment in our time — in November/December, 1947, was the UN declaration of Israel's right to exist (*Kaf-Tet* 27 November, 29/11/1947). "In the last period a new Adam will be created. That new Adam is Israel," averred Dr. Kullock. One of the participants: *We live in the age before Redemption.*

THE SEMINAR was not all sitting and listening. Guided nature walks familiarized the participants with the Land of Judaism. "Eat something from the Land to be in touch with the Land," commanded Rabbi Miki Shur. "Rav Nachman spiritualized the earth; he looked for and found a kernel of holiness in everything."

Overheard: *We don't live in a Jewish state, but a state of Jews.* Every morning began at 7:00 with *ahavah*, followed by dance therapist Judith Sternfeld's "Movement." Judith showed me a copy of a research paper written by Rabbi Rafi Josepe of Denver, Colorado. It contained a list of allusion made to dance in traditional Jewish writings from the Bible onward. He found every reference was positive, an expression of highest reverence. "Let them praise His name in the dance." (Psalm

Kol Olzmatu Tomaru ("All my bones shall proclaim" Psalm 35:10), said in the morning service, is the name Dr. Eva Heymann Weil, a Jerusalem gerontologist, gives to her "dance of the letters." She has brought the Hebrew alphabet to life by associating sounds, vibrations and full body movements with each letter.

SHE CLAIMS her alphabetic dance, which can spell out whole sentences, and is in keeping with Tanachic teachings (this is strongly supported by Rabbi Josepe's study, of which Dr. Weil had no knowledge before the seminar), was originally a form of prayer. "The mouth is only a small part of the body, and the Psalmist says we must praise Heaven with all our bones. These movements exercise and awaken the body without tiring it and, therefore, were originally part of the morning service," maintains Dr. Weil.

Rabbi Koenig: *All creation was done by the 22 letters of the Tora.* Despite the title "Joys of Judaism," words of lament were also heard. "The Holocaust followed the withdrawal of the direct light of God. Now only scattered sparks remain in the souls of a few holy persons. They can only illuminate those around them."

And: "From Sinai hatred (=sin) descended on Israel." Of the loss of ethics and knowledge: "Israel today is just a Hebrew-speaking Portugal." "People don't know their Kaba from their La." "The Jewish people are not aware of their destiny." "We wrote the Bible, and the Baptists study it." "They ripped off our Tora, and now we learn from them." Law of the donor: *Those who give, endure.*

THROUGHOUT the seminar the theme of Judaism's purpose constantly stirred beneath the sea of words that sought to express it. Some saw Judaism as the heady wine that gives personal satisfaction to thirsty spirits by enabling them to come to a closer understanding of themselves and their God.

Said one girl, "Everybody has a purpose. I feel most spiritual when I'm fulfilling my purpose as a Jew. I can feel the air moving around my hands."

With an eye to the social implications, Rabbi Kahane focused on one word. "The purpose of Judaism is Holiness." He elaborated, "Judaism changes people, not society. Society doesn't exist. Society is the sum of its people. Judaism bends people to God's will."

Others spoke of Judaism as the preserver of the national entity, that is, a reason behind the Ingathering. Dr. Weil believes that "we didn't come back to Israel to go swimming in the Dead Sea. We have a task."

And the design of all these purposes leads to only one end: Messianism. Judaism's ultimate purpose is to prepare the Jewish people for their task of ushering in the Messiah and world peace. Almost every speaker touched on this subject in one way or another. It fell on Rav Gedalia to tell us how the last age will be recognized:

"Now there is confusion between good and evil; there is confusion over the Commandments. In the Messianic Age the Commandments will become clear. We shall wonder how we ever argued over the Com-



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Aerial photo shows ridge which had accommodated City of David at lower left divided by road running up its centre. This was site of Jerusalem until shortly after 1,000 B.C.E. (Photo by Werner Braun)

At David's dig

An archaeological excavation which has aroused more interest than any other in recent years completed its first season this month at the City of David south of Jerusalem's Old City. Photographer RICHARD LOBELL went out to look at the dig in its final days. ABRAHAM RABINOVICH reports.



(Above) Dr. Shilo providing his own aerial view of dig site as he photographs from atop a ladder. (Below) Sombraro at site.

"SHALOM," said the girl answering the phone. "David's City." The crowded hut serving as archaeological field headquarters bore little resemblance to a royal antechamber, but that is what it was. From here, the team headed by Dr. Yigal Shilo had gone forth each day for the past two months to scabble in the earth for the remains of cities built by ancient kings.

Most callers resisted the temptation to respond to the secretary's introduction by asking "Is David there?" But the question lay somewhere in the back of the minds of the archaeologists.

The so-called Tomb of David on Mount Zion had been drawing pilgrims and tourists to the walled hill for centuries and even the "royal tombs" found 60 years ago by the French archaeologist Weill on the right hill — the one known today as David's City — the Ophel — are believed by archaeologists to have been quarries. If the biblical tradition that David, Solomon and their descendants were buried in the city is correct, the royal tombs may still be awaiting discovery. Shilo, however, at the beginning of his dig pointedly dismissed any notion that he was searching

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PULLOUT GUIDE

The Poster

THEATRE

Jerusalem

All programmes are in Hebrew, unless otherwise stated.

EMMA ZUNZ, EL ZAHIR — Adaptations of two stories by J.L. Borges. (Pargod, 94 Bezalel, Monday)

FORWARD BETAR — By Ilan Ronnen, about football fans and fanatics. (Khan, opposite railway station, Saturday)

L.S. DIONYSOS — The title is a combination of LSD and Dionysos, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Niko Nital. (Pargod, Tuesday at 9.30 p.m.)

NEIGHBOURS — By James Saunders. The development of a relationship during the first meeting between a boy and a girl. (Pargod, Saturday at 9.30 p.m.)

PLEASE GOD BY YOU — Comedy written and directed by Eli Sagie. (Bat Dor Theatre, Beit Ha'am, 11 Bezalel, Saturday at 9 p.m.)

(Tzavta, 30 Ibn Gvirol, tonight at 9 p.m.)

L.S. DIONYSOS — (Little Tzavta, Monday)

MONSIEUR GOES HUNTING — Produced by the Cameri Theatre. (Cameri, Monday)

THE RUBBER MERCHANTS — All about contraptions. A lot of offensive schoolboy humour interspersed with a bit of good humour. (Tzavta, Saturday at 8, 10.45 p.m.; Sunday at 8.30 p.m.)

THE SHADOW BOX — By Michael Christopher. About three terminal cancer patients. Directed by Hanan Snir. (Habimah's Small Hall, Saturday through Wednesday)

THE SURTENANT — Produced by the Habimah Theatre. (Habimah's Small Hall, Thursday)

UNCLE VANYA — The Cameri's production of the play by Chekhov, translated by David Avidan. (Cameri, Thursday)

Tel Aviv

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitsan. (Habimah's Hall, Saturday through Wednesday)

ALL MY SONS — Arthur Miller's play about World War II profiteers. Produced by the Cameri Theatre. (Cameri, 101 Disengoff, Tuesday, Wednesday, Thursday at 8.30 p.m.)

EMMA ZUNZ, EL ZAHIR — (Little Tzavta, 30 Ibn Gvirol, Wednesday)

THE ENDGAME OF KIRYAT GAT — Based on the story by John Auerbach and directed by Hela Chillon. About a Kiryat Gat drama circle attempting to produce Beckett's "Endgame." (Tzavta, 30 Ibn Gvirol, Tuesday at 8.30 p.m.)

MARRIAGE — By Gogol, produced by the Beersheba Theatre. (Beersheba, Saturday, Monday, Tuesday)

THE FALL — Albert Camus' play translated and directed by Niko Nital. Produced by Te'atron. (Te'atron Bayit, 26 Zahariya, Wednesday)

FORWARD BETAR — (Beit Hehaya, Weizmann and Pinkus, Sunday, Monday, Thursday)

HAZARA BETSHUVA — Written by Yehoshua Sobol. Directed by Ilan Ronnen.

Haifa

THE ENDGAME OF KIRYAT GAT — (Haifa Municipal Theatre, 50 Pevsner, Saturday)

ZALMANAIM — (Haifa Municipal Theatre, Monday)

Other Towns

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (Kfar Qlikson, tonight)

L.S. DIONYSOS — (Naot Mordechai, tonight)

MARRIAGE — By Gogol, produced by the Beersheba Theatre. (Beersheba, Saturday, Monday, Tuesday)

OEDIPUS REX — The greatest drama ever written about a terrible crime and a most terrible self-punishment, in a new production which shrinks the great story to a small size. (Ashkelon, Rahel, Thursday)

PLEASE GOD BY YOU — (Ramat Gan, Ordean, tonight at 9 and 11)

ZALMANAIM — (She'ar Hanegov, Wednesday, Be'er, Tuesday)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

CHAMBER MUSIC EVENING — The Jerusalem String Trio, and Raanan Ellen, flute. Haydn: Trio in E flat major; Martinu: Tenev: String Trio in D major; Mendel: Centre, Min Karom, Monday. (Targi bus from King David Hotel at 7.30 p.m.; from Kings Hotel, 7.45 p.m.; Mount Herzl, 8 p.m.)

ISRAEL BACH SOCIETY — Concert for violin, harpsichord, organ, Haydn: double concerto, J.S. Bach: triple concerto; double Haydn: violin, triple concerto; with Church, 4 Narkia, Saturday) Jehoshua Epstein, Works by Telemann, Bach, Corelli, Mozart, Leclair (Baptist Church, Tuesday)

BRACHA EDEN, ALEXANDER TAMIR — Piano for four hands. All-Schubert

programme: Grand Duo, op. 130; Fantasia in D minor, op. 108; Rondo in B major, op. 38; Two marches, op. 121. (Israel Museum, Saturday)

Tel Aviv

GIORA FEIDMAN — clarinet. Jewish Soul Music. (Beit Hatfutsot, Tuesday)

Haifa

ISRAEL BACH SOCIETY — Bach: Cantata No. 104 and other works, with Julianna Gluck, soprano; Haya Livni, violin; Eli Freud, organ (Stella Maria Church, Monday at 7.30 p.m.)

Other Towns

BEERSHEBA ORCHESTRA — Mendi Rodan, conductor; Nina Belina, soloist. Works by Corelli, Beethoven, Schubert. (Nir Benim, Thursday at 9 p.m.)

FOR CHILDREN

THE FLYING CARPET — Play based on the TV series (Kiryat Shmona, Shmir, Monday at 4 p.m.; Petah Tikva, Haichal, Wednesday at 4.30 p.m.)

FRIENDS OF THE ANIMALS — Swedish film. English/Hebrew subtitles. (Jerusalem, Israel Museum, Thursday at 8.30 p.m.)

THEATRE GAMES — Improvisations with audience participation. (Jerusalem, Khan, opposite railway station, Tuesday at 4.30 p.m.; Tel Aviv, Tzavta, 30 Ibn Gvirol, Wednesday at 4 p.m.)

ZIPI KUNTZ — Tzipi Shavit presents songs and excerpts from children's plays: (New) Shlomo, Anan, today at 4.30; Herzliya, David, Monday at 4 p.m.; Hadera, Hof, Tuesday at 4 p.m.; Safed, Tuli, Wednesday at 4.30 p.m.)



A killer dog menaces Eric Knight, Joe Don Baker, Hope Alexander-Wills and Steve Butts in "The Pack."

ENTERTAINMENT

Jerusalem

AMERICAN FOLK-ROCK — By the "It Ain't Peanut" group. (Pargod, 94 Bezalel, Sunday at 9.30 p.m.)

THE ART OF ANIMATION — 101 years of film animation in France. Presented by Tavika Oren. (Israel Museum, Wednesday at 8.30 p.m.)

THE BEST OF SHOLEM ALEICHEM — Stories of famous Yiddish writer performed in English by Herta and Paul Amirson. (Hilton Hotel, tonight at 9.30; King David, Saturday and Thursday at 9.30 p.m.)

ISRAELI POLICE ORCHESTRA — (Citadel Courtyard, near Jaffa Gate, Monday at 4 p.m.)

JAZZ — Danny Gottfried, piano; Aharon Krimsky, drums; Peter Wertheimer, saxophone. (Pargod, Wednesday at 9.30 p.m.)

A LESSON IN LOVE — Swedish film, directed by Ingmar Bergman. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Tel Or, Rehov Hahistadrut, Saturday at 9 p.m.)

Yehuda Tamir, Sassy Keshet, Danny Golan. (Bat Dor, 30 Ibn Gvirol, tonight at 9.30)

DUDU DOTAN — "Waiting for Dudu." (ZOA House, 1 Daniel Frisch, tonight at 10.45)

COREEN ALAL AND MIKI GABRALOV — Sing their own songs. (Little Tzavta, tonight)

HAGASHASH HAHIVE — The comedy trio in their show of satirical skits and songs, written by Yossi Banai. (Ohe, Beit Ariosoroff, 6 Bellinson, Saturday at 9 p.m.; Beit Haheyal, Weizmann and Pinkus, Wednesday at 9 p.m.)

JAZZ — (Bar-Barim, 21 Toussia, Sunday)

LITERARY EVENING — (Little Tzavta, Sunday)

MATTI CASPI — "How does one star shine so bright." (Bat Dor, 30 Ibn Gvirol, Saturday at 8.30, 10.30 p.m.; Tzavta, 30 Ibn Gvirol, Thursday at 8.30 p.m.)

SANDRA JOHNSON — Old and new songs, with piano accompaniment. (Little Tzavta, Tuesday)

SHORT FILMS — Two points of view on homosexuality. (Little Tzavta, Saturday)

30 YEARS OF SONG — Songs, skits, jokes in celebration of Israel's 30th anniversary. Directed by Dani Lital. (Beit Barbour, Wednesday)

YERUDIT HAVITZ and YONI RECHTER — Programme of Israeli popular songs. (Bat Dor, Saturday at 9 p.m.; Tzavta, tonight at midnight; Monday at 8.30 p.m.)

YOSHI BANAI — "Last Winter's Summer Songs." (at Dor Theatre, tonight at 11.30)

30 YEARS OF SONG — (Shavit, 3 Haapori, tonight)

Other Towns

DRESS REHEARSAL — (Kfar Hosa, Saturday at 8.30 p.m.; Arad, Sunday at 9 p.m.)

HAGASHASH HAHIVE — (Kiryat Bialik, Savyon, tonight at 9.30)

MATTI CASPI — (Yifat, Wednesday)

SHLOMO ARTZI — (Teehshon, tonight at midnight; Rehovot, Wix, Saturday at 8.30 p.m.)

30 YEARS OF SONG — (Or Yehuda, Golan Cinema, Sunday; Gedera, Community Centre, Monday)

YIYAH COHEN — (Oliveyrim, Shavit, tonight at 9.30; Kiryat Yam, Saturday at 9 p.m.; Rehovot, Beit Ha'am, Tuesday at 9 p.m.; Netanya, Sharon, Thursday at 9 p.m.)

For last minute changes in times of performances, or when times are not available, please consult Box Office.



Scene from Habimah's production of Michael Christopher's "The Shadow Box," about three cancer patients.

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Tonight 10, 12.15
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

**Jane Fonda
Jon Voight
Bruce Dern**



"Coming Home"
United Artists

CHEN

16th week
JOHN TRAVOLTA
IN THE YEARS
GREATEST MUSICAL
SATURDAY NIGHT FEVER
Saturday 7, 9.30
Weekdays 4.30, 7, 9.30

CINEMA ONE

Israel premiere
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

**WARLORDS
OF ATLANTIS**



**DOUG McCLURE
PETER GILMORE**
Stills film - colour EMI

CINEMA TWO

Tonight 10, 12
Weekdays (except Friday)
10, 12, 2, 4.30, 7.15, 9.30

**PROFUMO
DI DONNA**

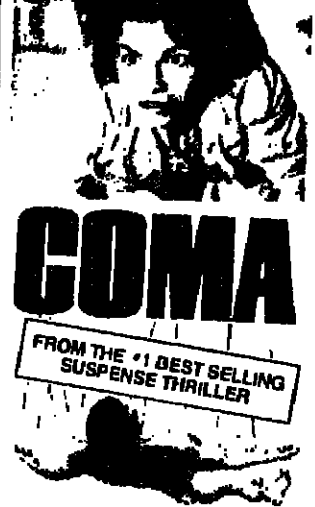
MAXIM Tel. 287407
4th week
THE VAN
4.30, 7.15, 9.30

ONLY

11th week
**FUNNY
ISRAELIS**
4.30, 7.15, 9.30

DEKEL

Israel premiere
7.15, 9.30
The
Number one
suspense
thriller!



COMA
FROM THE #1 BEST SELLING
SUSPENSE THRILLER

DRIVE-IN CINEMA
Tonight, 10, 12.30
* BURT LANCASTER
* DEAN MARTIN
AIRPORT

Starting Saturday night 7.15
* LOUIS DEPUY
in

**LES GRANDES
VACANCES**

There's nowhere to turn,
nowhere to hide,
no way to stop...



2nd successful week
Nightly 9.30
* JAMES BROLIN
* KATHLEEN LLOYD
* JOHN MASEY
* RONNY COX

ESTHER Tel. 235610
Israel premiere
4.30, 7.15, 9.30

**RYAN O'NEAL
BRUCE DERN
ISABELLE ADJANI**



**DOUG McCLURE
PETER GILMORE**
Stills film - colour EMI

CINEMA TWO
Tonight 10, 12
Weekdays (except Friday)
10, 12, 2, 4.30, 7.15, 9.30

**PROFUMO
DI DONNA**

MAXIM Tel. 287407
4th week
THE VAN
4.30, 7.15, 9.30

ONLY

11th week
**FUNNY
ISRAELIS**
4.30, 7.15, 9.30

GAT

3rd week
In 1917 in the red-light
district of New Orleans
they called her
Pretty Baby.



**Pretty
BABY**
Directed by Louis Malle with:
* KEITH CARRADINE
* BROOKE SHELTON
4.30, 7.15, 9.30

GORDON
3rd week
They had
the perfect love affair,
until
they fell in love.



**George Glenda
Segal Jackson**

**A
Touch
Of Class**
4.30, 7.15, 9.30
Seven Stars Colour

HOD
World premiere
Tonight 10, 12
4.30, 7.15, 9.30
* ZEEV REYAN
* NITZA SHAUL



**LITTLE
SHRAGA**
Based on a true story

TOBELET
2nd week



* MARTY FELDMAN
* ANN MARGRET
* PETER USTINOV
* MICHAEL YORK
4.30, 7.15, 9.30

LIMOR

2nd week
* JEROME HELLMAN-JOHN SCHLESINGER
PRODUCTION
**DUSTIN
HOFFMAN
JON
VOIGHT
"MIDNIGHT
COWBOY"**



Starting Saturday
Weekdays 4.30, 7, 9.30
Colour
Adults only

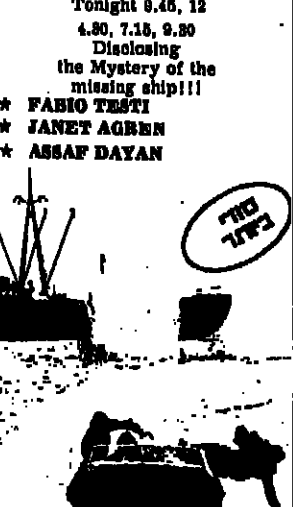
PEER Tel. 448796
10th week
**AN UNMARRIED
WOMAN**
Directed by Paul Mazursky
* JILL CLAYBURGH
* ALAN BATES
4.30, 7.15, 9.30

RAMAT AVIV
2nd week
ANNIE HALL
* WOODY ALLEN
* DIANE KEATON
Tonight 10, 12
Saturday and weekdays 7.15, 9.30



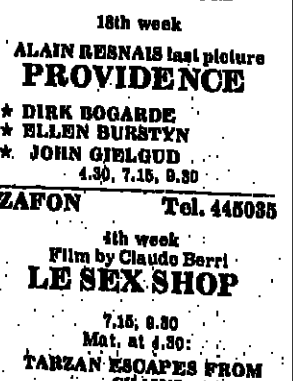
ROYAL Tel. 55851
**DANGEROUS
HITCHHIKERS**
In colour
Adults only
10, 12, 2, 4, 7.30, 9.30

Shahaf
5th week
Tonight 9.45, 12
4.30, 7.15, 9.30
Disclosing
the Mystery of the
missing ship!!!
* FABI TESTI
* JANET AGREN
* ASSAF DAYAN



**THE URANIUM
CONSPIRACY**
Colour

TEL AVIV MUSEUM
18th week
ALAIN RESNAIS last picture
PROVIDENCE
* DIRK BOGARDE
* ELLEN BURSTYN
* JOHN GIELGUD
4.30, 7.15, 9.30



ZAFON Tel. 445035
4th week
Film by Claude Barri
LE SEX SHOP
7.15, 9.30
Mat. at 4.30:
TARZAN ESCAPES FROM
CHAINS

STUDIO

Tel. 295187
**The Goodbye
Girl**
* RICHARD DREYFUSS
* MARSHA MASON



PARIS Tel. 230600
3rd week
ROCKING HORSE
From Friday 10, 12, 2, 4, 7.15, 9.30

TEL AVIV Tel. 281181
THE PACK
* JOE DON BAKER
Adults only
4.30, 7.15, 9.30

ARMON
2nd week
**THE
INHERITANCE**
7.15, 9.30
Mat. at 4:
DADDY, YOU ARE
WONDERFUL

**Ramat Gan
Cinemas**
Saturday, September 16, 1978

ARMON
2nd week
**THE
INHERITANCE**
7.15, 9.30
Mat. at 4:
DADDY, YOU ARE
WONDERFUL

RAMA
James Bond film
**YOU ONLY
LIVE TWICE**
* SEAN CONNERY
Saturday 7.15, 9.30
Weekdays 9.30 only
Monday, Wednesday at 4:
SOUND OF MUSIC

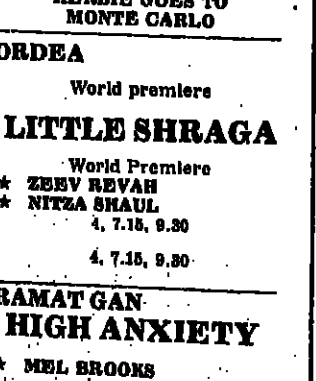
HADAR Tel. 723822
**LA VIE
DEVANT SOI**
* SIMONE SIGNORET
* BAKY BEN YOUS
Saturday and weekdays 7.15, 9.30

LILY
3rd week
**A TOUCH OF
CLASS**
* GEORGE SEGAL
* GLENDA JACKSON
7, 9.15



OASIS
L'ANIMAL
* JEAN PAUL BELMONDO
7.15, 9.30
Mat. at 4:
HERBIE GOES TO
MONTE CARLO

ORDEA
World premiere
LITTLE SHRAGA
* ZEEV REYAN
* NITZA SHAUL
4, 7.15, 9.30



**RAMAT GAN
HIGH ANXIETY**
* MEL BROOKS
7.15, 9.30

Herzliya Cinemas

DAVID
**TAKE THE
MONEY
AND RUN**
* WOODY ALLEN
7, 9.15

TIFERET HERZLIYA
**THE
MEDUSA TOUCH**
7.15, 9.15

**Petah Tikva
Cinemas**

SHALOM
2nd week
**THE URANIUM
CONSPIRACY**
* FABI TESTI
* JANET AGREN
* ASSAF DAYAN
Saturday 7.15, 9.30
Sunday 7.15
Wednesday 4

**Netanya
Cinemas**

ESTHER
2nd week
**THE URANIUM
CONSPIRACY**
Saturday 7.15, 9.30
Weekdays 4.30, 7, 9.15

**Halfa
Cinemas**
Commencing Saturday,
September 16, 1978

AMPHITHEATRE
* GEORGE LAZENBY
* JIM KELLY
in a thriller
**DEATH
DIMENSION**
Adults only
4, 6.45, 9

ARMON
* ROY SHERID
* BRUNO KREMER
WAGES OF FEAR
In colour
4, 6.45, 9

ATZMON
They lived... died for it...
**THE BOYS
IN COMPANY C**
4, 6.45, 9

MIRON
From Friday 8 nonstop perf.
Exhilarating sexy film
**EXPERTS IN
LOVE GAMES**
Adults only

FEER
3rd week
* ANTHONY
QUINN
in
THE HERITAGE
4, 6.45, 9

CHEN

* ROGER MOORE
starring in
**THE MAN
WITH THE
GOLDEN GUN**
In colour
4, 6.45, 9

MORIAH
11th week
**FUNNY
ISRAELIS**
In colour
6.45, 9

ORAH
8th week
**THE OTHER
SIDE OF
MIDNIGHT**
6, 9

ONLY
6th week
JOHN TRAVOLTA
in
**SATURDAY
NIGHT FEVER**
9.30, 9

ORION
6 nonstop perf. from Friday
**DOUBLE
LOVE PLAY**
Adults only

ORDAN
Ross Hunter production
MADAME X
starring LANA TURNER
4, 7, 9

RON
New Israeli comedy
Starring ZEEV REYAN in
LITTLE SHRAGA
4, 7, 9

SHAVIT
3rd week
HESTER STREET
6.45, 9

**Jerusalem
Cinemas**
Commencing Saturday,
September 16, 1978

EDEN
2nd week
**THE BOYS OF
COMPANY "C"**
Saturday 7, 9.15
Weekdays 4, 7, 9

SEMADAR
2nd week
EQUUS
* RICHARD BURTON
* PETER FENY
6.45, 9.15

SMALL AUDITORIUM
**BINYENI HA'OMA
ZABRISKIE
POINT**
* MARK FREEMAN
* DAVID HALPERIN
A Carlo Ponti film, directed by
Antonio
7.30, 9.30
Mat. at 10.30 4.30; Goodbye
Mr. Chips

ARNON

8th week
JULIA
4, 7, 9
CINEMA 1 ONJO
in Jerusalem Cinemas

16.9: BARRY LYNDON 7, 9.15
17.9: Mary Poppins 4
GETTING STRAIGHT 7, 9.15
18.9: Mary Poppins 4
19.9: Mary Poppins 4
20.9: Mary Poppins 4
21.9: Mary Poppins 4
22.9: A STAR IS BORN 2.30

EDISON
Turkish film
**TOVBEKAR
(REPENTANCE)**
* RADIK INANIR
Saturday 7, 9
Weekdays 4, 7, 9

HABIRAH
James Bond film
Ian Fleming's
**LIVE AND
LET DIE**
* ROGER MOORE

KFIR
4th week
* JANE FONDA
* JON VOIGHT
* BRUCE DERN
COMING HOME
Saturday 6.45 9.15
Weekdays 4, 6.30, 9.15

MITCHELL
6th week
HOUSE CALLS
Saturday 7.15, 9.30
Weekdays 4.45, 9
Wednesday 4

ORGL
**ANOTHER MAN
ANOTHER
CHANCE**
* JAMES KAHN
Tel. 222914

ORION Tel. 222914
* RAY LANE
* STEPHAN MACHATTE
They were witnesses to a murder!
**MOVING
VIOLATION**
Tel. 234733

ORNA
* GEORGE BURNS
* JOHN DENVER
In a delightful comedy!
OH, GOD!

RON
New Israeli comedy
starring ZEEV REYAN in
LITTLE SHRAGA
4, 7, 9

SHAVIT
3rd week
HESTER STREET
6.45, 9

**Jerusalem
Cinemas**
Commencing Saturday,
September 16, 1978

EDEN
2nd week
**THE BOYS OF
COMPANY "C"**
Saturday 7, 9.15
Weekdays 4, 7, 9

SEMADAR
2nd week
EQUUS
* RICHARD BURTON
* PETER FENY
6.45, 9.15

SMALL AUDITORIUM
**BINYENI HA'OMA
ZABRISKIE
POINT**
* MARK FREEMAN
* DAVID HALPERIN
A Carlo Ponti film, directed by
Antonio
7.30, 9.30
Mat. at 10.30 4.30; Goodbye
Mr. Chips

FILMS IN BRIEF

ANOTHER MAN, ANOTHER CHANCE — A handsome and gentle love story between a French woman and a widowed veterinarian set in the American west of the 1870s. Incorporates the Franco-Franish Man and a Woman. Delicate handling with some beautiful moments but overall very disappointing. Directed by Claude Lelouch.

ANNIE HALL — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing. With the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

BARRY LYNDON — Stanley Kubrick's version of Thackeray's first novel about a go-getting Irish rogue is visually most beautiful with wonderfully realized 18th century background detail but otherwise it is dull and heavy. Ryan O'Neal is a languid and socially Maria Berenson is a nullity as his Countess.

COMING HOME — Suspense drama in the Hitchcock tradition starring Genevieve Bufo, Michael Douglas, Richard Widmark and Elizabeth Ashley.

COMING HOME — Sally Hyde, a Marine Officer's wife, volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum, Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A rich and moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Magnificent performances from Jon Voight and Jane Fonda. Exceptionally fine. Not to be missed.

EQUUS — When Dr. Dysart accepts the horrendous case of a 16-year-old slayboy who blinded six horses, it proves to be his own breaking point. The child has galloped into a nightmare of sexual-mystical ritual bound to his God-symbol Equus, but what right has Dysart to exchange passion for normalcy? Peter Shaffer's famous stage play, skillfully transferred to the screen, tends to stress analysis rather than ecstasy. Fine performances. Thoroughly absorbing.

THE HERITAGE — Describes the destruction of a wealthy 19th century Roman family by an ambitious and beautiful woman of petit bourgeois origin. An almost flawless and superbly controlled drama of passion and intrigue. Highly commendable, performed by Dominique Sanda and Anthony Quinn.

HESTER STREET — Sympathetically over- Europe in adapting to the mores of their adoptive country — the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

HIGH ANXIETY — Ingenious and very funny comedy-wrapped-up-in-suspense about a Harvard professor who takes over directorship of the Psycho-Neurotic Institute for the Very Nervous, and finds his own staff far sicker than his patients. A worthy tribute to Hitchcock's genius with visual references to "Vertigo," "Psycho" and "The Birds." Mel Brooks is the anti-hero.

HOUSE CALLS — Delightful, sophisticated comedy about a widowed surgeon (Walter Matthau) who falls in love with an English divorcee, Glenda Jackson.

JULIA — Fine film directed by Fred Zinneman and based on Lillian Hellman's and true disappearance of a cargo of uranium — hijacked at sea by the Mossad. Mixture of comedy and suspense, largely filmed in Europe. Dubbed in English.

PROFUMO DI DONNA — Zesty yet poignant study of pride with Vittorio Gassman as a man at the height of his power. Directed by Dino Risi with Alessandro Momo and Agostina Belli. Should not be missed.

PROVIDENCE — An elderly author, facing the death agonies of cancer, pre-agreements into the lives of his family, moving them like pawns to purge his own guilt and fears. Life becomes a highly contrived screenplay by David Mercer. Superb acting by John Gielgud and Dirk Bogarde. Heavy going but rich and rewarding for connoisseurs of literature and cinema.

THE MAN WITH THE GOLDEN GUN — Yet another 007 escapade. Bums, action and girls galore, with Roger Moore as Mr. Bond and Christopher Lee as Scaramanga.

MARY POPPINS — Julie Andrews as the nanny with magical powers sings and dances her way through this musical fantasy for all the family.

MADAME ROSA, an aging, red-headed prostitute who looks after the children of her fellow street workers. Her deepest secret is her Jewishness and closest to her is Mohammed, the sad Arab boy she adopted. Sensitive, vivid and recommendable.



Mike Douglas and Genevieve Bufo in the suspense drama "Come."

SATURDAY NIGHT FEVER — How Tony Manero, Saturday night king of the local disco, turns out to be more than his sultry, focusing family, a job in a paint shop and his friends' mindless escapades. John Travolta's on-the-boil sex-appeal, his stunning dancing and the Bee Gees sound-track carry the film when the story falters. Good acting.

A STAR IS BORN — Rock version of the Hollywood classic with Barbra Streisand and Kris Kristofferson as the superstars.

SWEET AWAY — Tragi-comedy about a rich woman who is marooned on a small island with the communist steward of yacht she has chartered for a pleasure cruise. Lina Wertmüller ("Reduction of Mimi") makes love, sex and politics in a way that is both very amusing and thought provoking. Excellent performances from Mariangela Melato and Giancarlo Giannini.

TAKE THE MONEY AND RUN — Woody Allen's first full length feature film in which he plays a bumbling bank robber. Jokes are similar to his later films but nevertheless extremely funny.

A TOUCH OF CLASS — Excellent comedy about an illicit affair between a married man and a divorcee. Stars George Segal and Glenda Jackson.

AN UNMARRIED WOMAN — A serious and compassionate look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable side of New York, Erica Optimistically finds romance.

THE URANIUM CONSPIRACY — Menachem Golan's version of the dramatic and true disappearance of a cargo of uranium — hijacked at sea by the Mossad. Mixture of comedy and suspense, largely filmed in Europe. Dubbed in English.

WAGES OF FEAR — Disappointing remake of the 1953 suspense masterpiece. The same squalor and despair of a South American outback village, with four fugitives from justice risking their lives to drive a cargo of nitro-glycerine through the jungle to a blazing oil-rig.

YOU ONLY LIVE TWICE — More undies in the fifth James Bond film. Sean Connery is Bond.

Some of the films advertised are restricted to adult audiences. Please check with the cinema.

CINEMA NUZZA, EAST JERUSALEM
(near Stella Maria)
Israel premiere
Epic spectacle of the life and wars of Mohammed
Broke records all over the world
THE MESSAGE
* ANTHONY QUINN
* EBENE PAPAS
2.15, 7.30

**KEEP YOUR EYES OPEN!
REPORT SUSPICIOUS
OBJECTS**

521-1111

Individualistic look

SHOP TALK/Catherine Rosenheimer

NEW ON the Tel Aviv boutique scene is designer Jennifer Bar Lev's shop at 68, Rehov Gordon. All the clothes in it are Jennifer's own designs, and they add up to a very specific, very individual look.

"Your clothes are what you look like," says Jennifer. By which she means that, for her, each person is an individual. The clothes one wears become part of one, adopt one's particular personality. Her clothes, mostly loose, unstructured, often showing a decidedly peasant, naive influence, are not intended to dictate a stereotyped style but to leave scope for the personality of the wearer. And because they are likely to appeal to women whose taste is similar to

her own, and are definitely not "multi-purpose, all occasion styles," her theory seems to work well in practice.

Jennifer came to Israel three years ago after having abandoned her studies in linguistics in Washington for fashion. She is a graduate of the Parsons School in New York. The influence of veteran Israeli designer Finny Letersdorf, a close friend, is very strong in her work. She has Finny's love for natural fabrics, for earthy rustic colours, for styles with a minimum of seam-ing, and wide caftan-type sleeves which are a continuation of the bodice of the garment, falling in loose, wide folds.



JENNIFER'S current fashion collection is based on a small number of basic styles, made up in a variety of plain and striped cottons. There are wide, peasant-style tunic tops over very straight



cut cigar pants — in a white and curvy deckchair stripe, or softer and more filmy in a pale turquoise cotton voile. There are many tops with open V-necklines, matching or contrasting with wide,

gathered skirts, adding up to a very unaffected look.

Lots of her sundresses have cross-over, ballerina style, bodices. They come in crepon cottons, in bright colours like flame or marigold, in muted ones like faded olive, beige and offwhite, and in fine stripes.

In other styles, she combines favourite, contrasting colours with striped and zig-zag insets and appliques. A striking sun dress, its vest top fastening with tiny press studs at centre front, comes in a striking combination of browns, mauve, purple, pink and lilac. The same style is in black with layers of emerald green, mauve and olive.

Jennifer's trouser overalls — sleeveless cocoons of crepon — cater for distinctly off-beat, exhibitionist tastes, and have trouser legs shaped like riding jodhpurs, or in the style of the baggy pants of observant Moslems. □

The coming season

MUSIC & MUSICIANS

Yohanan Boehm

THIS TIME OF YEAR reminds me of my dear mother back home when she used to cook exclusively for me. The moment I finished my sumptuous meal, prepared of course with all the love of a Jewish mother, she would ask, "Now, Bubbele, what would you like to have for tomorrow's lunch?" This went on for years until fate parted us forever.

We have just finished a full — some say overfull — season plus Festival, and now pamphlets roll in one after another to offer the public subscriptions for the coming season.

The first swallow of the approaching autumn was from the Jerusalem Symphony Orchestra (which was analysed in this column on August 18), the Israel Philharmonic Orchestra having advertised only names and no details as yet. We also received the programmes of the Israel Chamber Orchestra, the Beersheba and the Holon Ensembles, in addition to chamber music in Jerusalem at the Khan and the Targ Centre.

Let's start with the Israel Chamber Orchestra. Eight subscription concerts are offered, three to be conducted by Rudolf Barshai, two by Uri Segal and Milyahu Inbal, the others by Semyon Bychkov (who made an excellent impression in his appearance last year), Meredith Davies from England and Chen Liang-sheng, apparently from China (which one?).

Four soloists are from the ranks of the orchestra, others from everywhere else. Three special programmes will be conducted by Barshai, and one each by Avi Oshrovsky and Avner Itai.

The outstanding soloists are undoubtedly Heather Harper, the soprano from England, and Vladimir Ashkenazy. Two Israeli works will be premiered, by Michael Baroksky and Andre Hajdu.

The Israel Chamber Orchestra goes on a European tour between January 8, 1978, and the end of March. Subscriptions in Tel Aviv are divided into four series with one for Jerusalem, and one for Haifa.

THE BEERSHEBA Orchestra invites subscribers to eight concerts, each held five times at the hall of the Municipal Conservatoire. Chief Conductor and Musical Director Mendi Rodan will lead two of them, handing over the baton to three Israelis from England and France. Nine soloists are from Israel with others from various countries. Three Israeli works will be premiered, in addition to a Sh'ma Feldbusch.

Programmes in general are kept within the scope of this into the most respected and preloved category of orchestral groups during the last season, thanks to Rodan's dedicated efforts. The Orchestra performed on several occasions outside Beersheba and earned full praise, especially for its participation in the "Spring in Jerusalem"

festival, the Elin Gev Festival, and the Israel Festival.

THE HOLON Chamber Orchestra lists 10 subscription concerts, commendably all to be directed by Israeli conductors, and all with Israeli soloists. With its base in Baroque music, quite a few more contemporary pieces are included, nicely balancing programmes and sonorities. Prices are kept in the popular range (IL200 to IL250 for 10 concerts), and the total picture of the programme shows careful and responsible planning.

THE KHAN concerts in Jerusalem, run by the Israel Broadcasting Authority, offer altogether 36 programmes — recitals, chamber music, "Con-trasts" (the same mixture under another name), and programmes dedicated to particular composers. One can subscribe to six concerts for IL180, or 10 programmes for IL250 — the choice of the individual programmes is the subscriber's. Most of the performing artists are Israeli, but there are a few guests, like Edith Ploht-Axenfeld, the harpsichord player from Germany, Neil Jenkins, the English tenor, Gyorgy Pauk, the violinist from England, Bruno Leonardo Gelber, the French pianist, Heinz Holliger, oboe and English horn-player from Switzerland, and Janos Starker, the cellist from the U.S. who appears together with German pianist Rudolf Buchbinder, performing all works written by Beethoven for cello and piano.

A wide range of music is on the list, though only four Israeli works have been included, but at least all the good Israeli artists and ensembles will appear in one or other of the programmes.

THE TARG Music Centre in Ein Karem shows similar tendencies in programming and artists. By coincidence the same Beethoven works written for cello and piano will be performed at the Centre in March, but by Rafi Sommer and Yonatan Zak. Shlomo Mintz, a most promising young violinist, will give a recital at Ein Karem, and the Neue Zürcher Quartet offers a new experience. Even if the programmes do not offer much difference from those at the Khan, the special atmosphere of the place always draws audiences to Ein Karem.

THIS COLUMN has lately been plagued by too many obituaries, but I cannot close this one without saying a few words in memory of Grete Weis-Bab, our music critic for some 38 years in Haifa. The Capital of the North has been, for some as yet unexplained reason, sort of a musical backwater throughout the years, while everywhere else in the country a tremendous development in musical activities has taken place. "G.W.B." as she signed her reviews, tried faithfully to report everything going on in Haifa in music, encouraging any musical activity in the hope of further development.

In the last few years, failing health made her regular attendance at events more difficult, and her contributions became more and more sparse, until she felt herself unable to carry on. We shall remember her for her dedication and her constructive attitude.

Our new Haifa critic, Esther Reuter, is still being confused with Esther Reiter, who is director of the Jerusalem Music Centre. There is no connection between the two ladies. □

THIS WEEK IN ISRAEL RESTAURANTS JERUSALEM

PLUS DELIGHTS AT THE JERUSALEM THEATRE

Ashafit: high class restaurant, upstairs.

- A la cart
- business luncheon
- group meals (order in advance)

special offer: "meal + wine" — IL60 only!

open: midday — midnight *

Cafetron: coffee house in the lobby, spilling out onto the veranda.

- milchik meals
- beverages and cakes

open: 10⁰⁰ — midnight *

* entrance even during shows

20 Marcus st. tel. 30078

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- Pleasant Atmosphere • Kosher

Saturday lunch — Jewish traditional food
Open daily for lunch and dinner.
Eurocard, Master Charge, etc., all honored.
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Balalaika restaurant

Russian, French, Continental Food — Kosher

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* lunch at 12 — special lunch prices
* A la carte dinner 7 pm — midnight

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Tel. 535487

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43 Jaffa Rd., Tel. (02) 226534

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Lazarchen Bldg.
At King George St.
cor. Ben Yehuda,
Tel. (02) 226141

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DOWNTOWN Tel Aviv has countless counters offering the standard Israeli brands of ice cream. You may be tempted to stop and order a cone. Do not do this. Go directly to Rehov Ibn Gvirol and take my ice cream tour.

After weeks of exhaustive research, I have found four establishments which I am delighted to announce serve truly delicious ice cream. Three are located within walking distance of each other on Ibn Gvirol; the fourth is in Jaffa, and well worth a trip across town any time.

The GLIDARIA, at 33 Ibn Gvirol, is a three-year-old Argentinian enterprise producing all-natural ice cream on a small scale, and distributing it to six additional franchises around Tel Aviv, including one on Rehov Dizengoff and one near the central bus station.

At Glidaria, all ingredients are fresh, and all flavouring is natural.

The real difference is in the final mix, when the ice cream base (milk, sugar, milk powder, fat) is joined with fresh fruit, chocolate shavings, coffee or liquor.

The banana is bursting with fresh banana taste — no similarity with the standard cloying product. The vanilla contains eggs, as does the chocolate, along with bitter chocolate bars and whiskey. The caramel flavour, one of the best available anywhere, is created by boiling milk with sugar for four hours.

Danny, a manager of the Glidaria, complains that Israelis are too colour-coded when it comes to ice cream. They expect fruit flavours, for example, to be the colour of the outside of the fruit. And they expect all white flavours to be vanilla, although none of them is, and in fact, the vanilla is yellow.

He is considering hanging a colour chart on the wall such as in a paint store. (White: banana,

Getting in your licks

JENNIFER ARENSTEIN conducts an ice-cream lover's tour of Tel Aviv, which isn't for weight-watchers.

lemon, chantilly. Yellow: vanilla, calories because of the additional egg yolks and sugar. The real difference is one of texture and flavour.

Outstanding among Manolito's offerings is the white chocolate flavour, a new experience not only for Israelis but for many from abroad. The house favourite, "Manolito," is made with bitter chocolate and almonds, and the mint chocolate chip actually surpasses its counterparts abroad.

The Argentinian ice cream is "thin," meaning that it contains 4 per cent fat, as opposed to the usual 8-10 per cent in Israel. This does not mean that it is dietetic. It is similar to other ice cream in

I DID not succeed in eliciting any information on the secret recipe, but was assured that it is completely natural, and the flavour confirms that it couldn't be otherwise.

There are very few seats at Manolito's. People stand around with cones, licking frantically around the edge and coming up with white icicles on their moustache.

If you prefer a more sophisticated setting, go across the street to ADRI, a real professional operating the closest thing to a genuine gelateria outside of Italy. It looks like something from a sidewalk in Rome — shining, bright, and inviting.

According to Adri, there is absolutely no reason why Italian know-how and service can't be brought to Israel along with its coffee and ice cream.

Adri is adamant about the taste and quality of this ice cream. He considers criminal what Israelis have been consuming in the name of ice cream for years. When I told him how good his was, he reacted vehemently. "It's not good ice

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cream! It's ice cream! Your're not used to it! Nobody in Israel has ever tasted ice cream before!" He produces 16 flavours, all containing fresh milk and sweet cream, and natural vanilla. (He sketched it for me, long rod-shapes, to make sure I knew what he meant by real vanilla.) It's not easy to single out only one flavour for special praise. The "nocolnola," or nut, is unusually good, but so is the pistachio, caramel, the mocha, the banana, and the malaga (vanilla with raisins). And for sherbet-lovers, the orange comes highly recommended, but don't neglect the raspberry and watermelon. Adri has imported more than "gelatti" from Italy. His "almond milk," unique in Israel, is sweet and refreshing, made only with pureed almonds, water, and sugar. The capuccino is made with Italian coffee and airy whipped cream in an authentic style.

The sherbet, made of course only with fresh fruit, is almost sour. But it will bring tears of joy to the eyes of true sherbet connoisseurs restricted in Israel to syrupy-sweet concoctions with little natural flavour. At Koza you eat your ice cream standing on the sidewalk and watching the ice cream being mixed right behind the counter. When someone comes running low, the huge wooden oar and shovels in a tantalizingly fresh refill. Brothers-in-law Moshe Peretz and Moshe Trebljnik fear that if they expand and begin to sell all over the city, the quality of the product will go down.

There would be problems of storage, of preparation of the fruit (how many workers can they hire to peel lemons every day?), and the loss of the constant personal mixing of each batch of ice cream. This mixing involves adding a little fruit here, a little sugar there — not the most modern of methods, but who still believes to-day that progress is a good thing?

LA JAVANAISE, an enticing French-style ice cream parlour, as it is known in Europe. Made only with egg yolks, sugar, and liquor, it is frozen and eaten like ice cream. The specialty of the house is old-fashioned egg nog, or "zabayon" big companies, which include the entire 15 per cent of real fruit required by law, cost about the same as the specialty shop ice creams but without approaching the quality. The large manufacturers have chosen a quantity over quality (one factory I visited turns out 30 tons a day, and hundreds of thousands of popsicles). They cannot store fresh milk or fruit in large enough amounts, their machines cannot mix most fruits into the ice cream base. Perhaps the accessibility of the cheaper flavours to families of "many souls" is justification enough for the big companies' product. I admit that all of my objections are shamelessly biased.

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The 'classic' space drama

MEDIA WEEK / Daphne Raz

ONE OF THE MOST popular television series ever produced in the U.S. premieres on Israel TV today at 15.00. *Star Trek* was filmed between 1965 and 1968, but is not particularly dated, since it deals with space travellers flying about in the future. In addition, *Star Trek* has been enjoying a phenomenal popularity in the U.S. for the past decade, as fans never seem to tire of repeat showings of the original films. Indeed, American devotees, known as "Trekkies," deck themselves out in appropriate spacemen costumes (the series has inspired a minor industry in *Star Trek* accessories) and get together for *Star Trek* parties. So forceful are the organized Trekkies that former President Ford in 1977 was moved to re-name America's experimental space shuttle "The Enterprise," after the vessel which carries William Shatner, Leonard Nimoy and the rest of the series regulars on their weekly adventures to new worlds in outer space.

A NUMBER of artists receive special attention this week. Gideon Lev Ari interviews Israeli author Yoram Kaniuk about his childhood in the early days of Tel Aviv (Army Radio, Friday, 18.05). Saturday's literary magazine (Radio 1st, 18.05) draws a portrait of Thomas Mann with an interview with the author's son, Michael Mann, followed by a discussion to be moderated by Prof. Gershon Shaked and recordings of readings by Thomas Mann from *Confessions of Felix Krull* (in German with Hebrew translation).

A NEW six-part British series, *Romance*, begins this evening (21.30) dramatizing love stories by well-known woman novelists ranging from Ouida's *Moths* published in 1878 (on tonight) to Jilly Cooper's *Emily*, published a century later. *Moths*, adapted for television by Hugh Whitmore and starring Cathryn Harris, Maria Aitkin, Stuart Wilson and Nigel Davenport, portrays European nobility at play, fluttering like moths, corrupting all they touch.

THOSE WHO prefer down to earth thrills should watch *Eyewitness* (Saturday, 22.05), based on the

novel by Mark Hedden. Child actor Mark Lester (*Oliver, The Prince and the Pauper*), stars as a youngster who witnesses an assassination but is not believed because of his habitual daydreaming. Unfortunately, the assassin also saw the child and sets out to silence him. Actress Susan George plays the boy's sister Pip, Lionel Jeffries is his father, Peter Vaughan the assassin and Peter Bowles is in the role of his accomplice.

THE LAST two parts of *Holocaust*, "The Final Solution" and "Saving the Remnant," will be broadcast on Monday and Wednesday evening.

While waiting for the burgers, EDDIE TOLD me the garden is open from 11 in the morning to the small hours of the next morning, but he has high hopes of finding permanent quarters nearby

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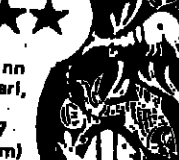
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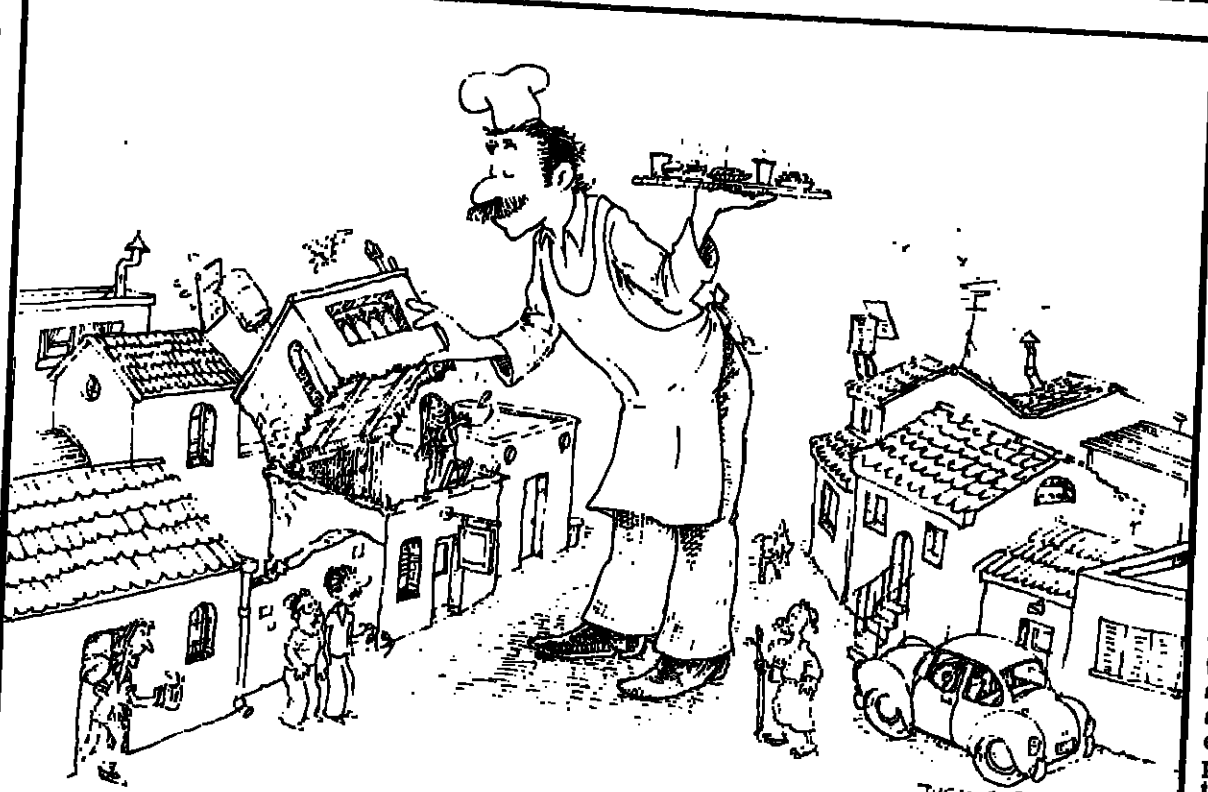
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FRIDAY, SEPTEMBER 16, 1978

Snacking around Jerusalem



proved to be a sort of muesli or mixture of rolled grains, immobilized in a chocolate sauce. On top were sprinkled pieces of fresh fruit and chopped nuts and over this was a dab of chocolate syrup.

In short, Chocolate Soup is a place tailor-made for those who would like to believe they are preserving their health while indulging in rich and fattening food. All the more power to them.

NOT WISHING to restrict ourselves to Jerusalem's American eating places we also tried a place serving light meals more typical of the Holy City, Steakiat Lilith on Rehov Hanavim at the top of Rehov Harav Kook.

So new is this that it has not yet had time to acquire an up to date kashrut certificate, even though the proprietors assured me that it is indeed kosher.

We began here with the inevitable hummus, which, at IL10, was neither very exciting nor particularly bad. I went on to try the shishlik, which I found to be quite a bargain. A large portion of grilled bits of turkey covered a large part of the plate. The rest was taken up with two tasty and fresh salads, tomato and cucumber, and cabbage. All this cost IL40.

MY COMPANION had rather worse luck with the hamburger which cost half the price of the shishlik and was worth even less. A commercially prepared patty of lord-knows-what, it was heavily spiced (perhaps to hide the original taste). There was no ketchup, but the proprietor did manage to come up with a container of rather congealed mustard.

But I hope I have been able to show that, although it may be difficult to get a decent meal at a reasonable price in Jerusalem, one can still snack well for not too much. □

before the cold weather sets in. A more longstanding feature of Jerusalem life is a small establishment at the end of Rehov Yosef Rivlin, known as Chocolate Soup. Here one may try a small variety of crêpes, drink coffee, tea or a milkshake, or indulge in that strange creation that gives the place its name.

I was at first wary of trying this eating place, fearing that it was a stronghold of the under 20 (or at least under 25) crowd, but when I went inside, I found clients of all ages perched on its wicker stools. Needless to say, I had to have the chocolate soup, at IL17. This

Meanwhile, he explained to us that he buys the beef and chops it himself for the burgers which provide the mainstay of the menu. While waiting for the burgers,

Realizing that I might get a bigger burger than the ordinary customer, I glanced over at those around me and saw they too were enjoying hamburgers of similar proportions. My companion

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Realizing that I might get a

Pop coalition

CURTAINRAISERS/Catherine Rosenheimer

ISRAELI POP GROUPS and political parties have a lot in common. Both are loose coalitions of individuals with conflicting ideas. Both often break up, to reform in different permutations.

That's the opinion of pop-star Ariel Zilber, who had had plenty of experience recently with pop music coalitions. Zilber is currently working with "Broah," his third new group in five years.

But Zilber doesn't think that the instability of the groups is at all unhealthy. Just the opposite. With barely a hint of cynicism, he maintains that when things go too smoothly and the sparks stop flying, the music can get into a rut.

Then everyone gets bored, and the group naturally breaks up.

ZILBER THE PERSON isn't anything like the deadpan singer we've seen so often at song festivals, on the stage and the television screen. He's very much more relaxed, smiling and personable.

Ariel has a background in "serious" music. He studied at the Rubin Academy of Music in Tel Aviv, and thought of following in the footsteps of his father, a violinist with the Israel Philharmonic Orchestra. His mother and sister are also singers and musicians.

He studied piano throughout his school years, and after completing his Academy studies worked briefly as a trumpeter with the Israel opera. He spent six years abroad, in London and Paris, trying vainly to sell pop songs, and living off a variety of odd jobs, mostly totally unrelated to music.

When he returned to Israel in 1973, he took a job in one of the Tel Aviv piano bars. "I had never liked the idea of performing but had learned, the hard way, that I was never going to survive by selling my music," he says.

HE BROKE into the Israeli pop scene only four years ago, in combination with Shalom Hanoch. Their group, called Tammuz, survived for two years.

Then Zilber struck it big, with "Rutzi Shmuli," his first — and still by far his biggest — hit. The success resulted in the formation of a group (called Rutzi Shmuli). "But it was more of an improvisa-

tion than a serious, complex group. We were simply three musicians working together for a series of appearances. After they were over, we just drifted apart."

That kind of group is very typical of what is called *haturia* in Israeli show biz jargon — a number of artists performing together on a short-term basis, to give a few shows and make some money. There are also some full-fledged pop groups, where all members work together on the repertoire and arrangements, as a musical team.

The five members of Broah — bassist Yossi Menahem, drummer Iki Levi, guitarist Shmuel Budagov, violinist Tony Brower and Ariel at the piano — started working together over a year ago. They have made over 80 appearances, all over the country, in the past six months. The group's first ten-song album was released last week and it did well, selling over 3,000 copies on its first

day in the shops.

All but two of the songs are Ariel's own compositions. His greatest problem, he says, is finding the right lyrics to go with his music.

Violinist Tony Brower, who came here from England five years ago, says that "the pop music situation here in Israel is the most depressing in the whole world. Most of the local musicians look as if they came out of a washing machine, are superficial, have no soul. Music here is generally totally unrelated to anything going on in the outside world. A very small percentage is "real" — and after a couple of years most professional musicians become tough and cynical, and the life goes out of their music. Working with Ariel, I feel I'm playing with the only person I know who has something really sincere to say in music, that our group is a small enclave in a musical jungle." □

From the women's and men's world championships

CHESS / Ellahu Shahaf



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N. GAPPENDASHVILI
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THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 16, 1978



(top) Charting progress of the excavations; picking at the past; lifting from excavation pit for careful sifting.

this near ultimate in biblical archaeology. Scholars back off from any hint of sensationalism; but even scholars would admit they are prey to common curiosity.

ANY OF SHILOH'S colleagues give him little chance of finding anything of the prosaic, let alone the sensational. Since the intrepid Capt. Charles Warren and the Royal Engineers arrived in Jerusalem in 1867 on behalf of the Palestine Exploration Fund, there have been close to 10 digs at Shiloah's City, the most notable being that carried out by the late

Kathleen Kenyon from 1961-7. Mrs. Kenyon herself gave little chance to her successors of finding substantial remains. The narrow crest of the hill, she noted, had been raked over for a couple of millennia by one civilization after another building their own structures on the site of their predecessors, often using the same stones. The steep slopes, on the other hand, had been eroded by centuries of rainfall in the winter season.

Shiloah chose to begin his dig on the eastern slope above the Siloam Spring, whose waters drew the initial settlers to

Thousands of pots, 580 intact, were found in one garbage dump. All shards are washed and then pieced together. One seemingly innocuous object turned out to be a Second Temple period flute.

Jerusalem. There was ample publicly owned land here for him to dig on, particularly a tract purchased early in the century by the then Baron Edmond de Rothschild on behalf of the Weill expedition. Much of the tract had never been excavated. There were also other pieces of state land on the slope. In addition to the convenience, political and financial, of having land available, Shiloah believed that the slope offered more chance of finding remains than the crest.

THE SURPRISING bounty of this season's dig was reported by

Shiloah at a press conference this week. There were no sensations but an enormous amount of pottery and other finds as well as new evidence about various settlement layers. This included the oldest settlement layer yet found dating from 3,000 B.C.E., some 1,200 years before any historical reference to Jerusalem.

Unlike the Temple Mount dig, which went on for nine successive years without a break, primarily because of political pressures, Shiloah has returned to a more-or-less conventional two-month digging season with the remainder of the year given over to digestion of

the finds and preparation for the next season.

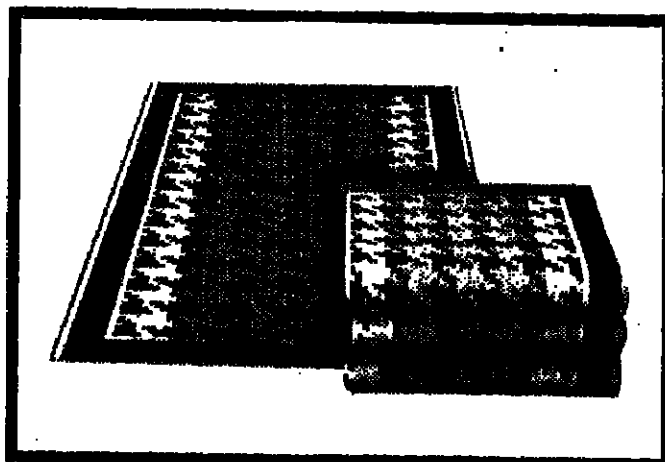
Four more seasons are planned by the Israel Exploration Society and the Hebrew University Institute of Archaeology, which are sponsoring the dig. That is also what the 40-year-old Shiloah sees as sufficient in terms of his personal life plan for his own involvement. While it is improbable that any sensations will emerge from the dust of David's City in the coming seasons, it is clear now that we will know a lot more about how our ancestors lived when the dust has settled. □

سكنا من الاصل



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P.B.S.

PAGE FOURTEEN

THE JERUSALEM POST MAGAZINE

FRIDAY, SEPTEMBER 15, 1978

سكنيا من الاجل

IF YOU have to choose a single book to summarise the history and current positions of the evolutionary hypothesis of human development, *Origins* simply has to be it.

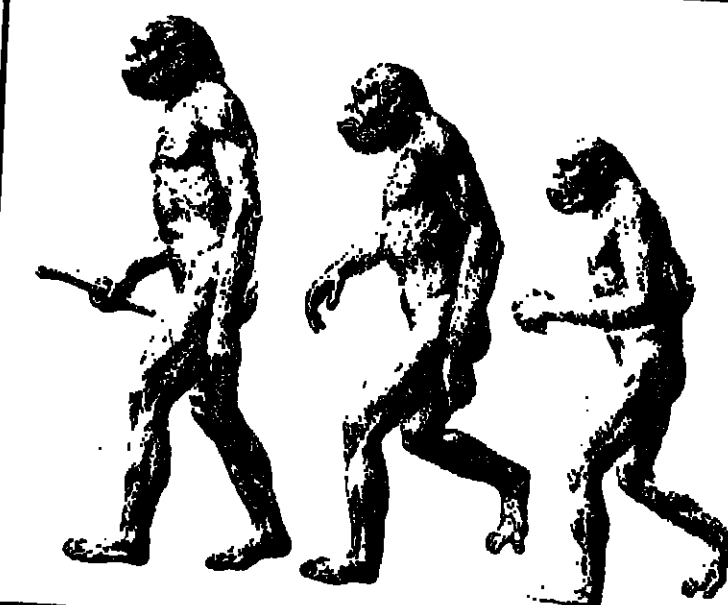
The style is attractive and readable, yet does not take shortcuts in the presentation of the argument. The illustrations and production are magnificent. Most of all, the history and development of the evolutionary hypothesis is admirably set forth. Leakey deserves credit for recognising the often-overlooked importance of Sir Charles Lyell's *Principles of Geology*, first published in 1830, which established the Uniformitarian thesis as the accepted orthodoxy of geology — that the forces which shaped the surface of the earth throughout its history are the same which we see at work today.

Charles Darwin's grandfather, Erasmus, and Jean Baptiste Lamarck are given their full credit as the intellectual forebears of evolution; but evolutionary theories widely accepted throughout the Hellenic and Roman worlds, and recorded by Diodorus of Sicily in the second pre-Christian century, are overlooked. In scientific theory, as in the Book of Ecclesiastes, there is nothing new under the sun.

Richard Leakey is, of course, the son of Louis and Mary Leakey, famous for their work in Tanganyika's Olduvai Gorge, where they discovered *Zinjanthropus*, the widely heralded (and apparently murdered) three million-year-old prototype of ourselves. Here he pays filial respect to his parents' gospel of East Africa as the Womb of Man and, with the able help of Roger Lewin, Science Editor of *New Scientist*, updates the story in the light of the latest discoveries and research.

Yet, in absorbing this magnificently illustrated, finely written book, I was reminded forcibly of Wil Huygen's *Gnomes*. There is the same superlative presentation, the same assured and confident tone, the same con-

Dating fossils



ORIGINS by Richard E. Leakey & Roger Lewin. London, Macdonald & Janes. 267pp. £8.95.

Martin Sieff

vincing authority. When you look closer, however, Leakey's diagrams of millions of years of human evolution rest on little more evidence (and much less human testimony) than Huygen's European leprechauns.

THE TRUNK of the evolutionary tree depends on the dating of the fossil evidence and of the geological strata in which it is found. After all, how do we know named *Homo Habilis* — struts the African Rift Valley just three million years ago, and not two, or perhaps four?

Leakey and Lewin reassure us by listing the scientific techniques now available which, of course, were unknown to Lyell, Darwin, and T. H. Huxley a century ago.

For more recent remains (going back about 50,000 years) Carbon 14 dating, developed by W. B. Libby, is the widely-known tool. For earlier periods, other radiometric "time-clocks" — Uranium-Lead, Rubidium-Strontium, and Potassium-Argon (specifically relevant to the time-span discussed by Leakey and Lewin) are used.

However, Carbon 14 dates themselves were revised backwards in the 1960s when checked against the year-by-year reconstructed chronologies of the Southern California Bristlecone Pines — the famous Sues Calibrations — which have now become the latest orthodoxy. Then, within the past two years, parallel checks against Bristlecone Pine-adjusted C14 dates on Irish oak-trees and Siberian Bristlecones showed wide differences where there should have been agreement. For the ordinary Carbon 12/radiocative Carbon 14 ratios in the atmosphere were not constant

through all those millions of years, the assumption on which the radiometric clock is based is not valid.

For the famed long-life "clocks," the assumptions may have to be scaled down even more drastically. Robert V. Gentry, the world's outstanding authority on pleochroic haloes (the spherical zones of discoloration produced in rocks around radioactive inclusions by the ionising powers of the alpha particles they emit) has established through his study of over 100,000 such haloes over a 10-year period that many of them (particularly Polonium 210, found abundantly in basement granitic and pegmatitic rocks, the oldest rocks on earth) must have been formed and solidified in a matter of days rather than the billion years generally assumed on the conventional model.

WHAT IT ALL boils down to is that when you read and enjoy *Origins*, you don't have to believe it any more than Lewin and Leakey believed Gentry. For, ultimately, Evolution swept Special Creation from the universities and the colleges, not because the evidence for it was so overwhelming, but because people preferred to believe it. Before the radiocative clocks now called into question came along, the age of geological strata was deduced from the nature of the fossil forms embedded in them, even when "earlier" layers were found on top of "later" ones — it being assumed that since evolution was true, therefore evolutionary results could date the rock layers which, it was assumed, took millions or billions of years to settle down, and which then, in their turn, dated the fossils found within them.

Personally, I still can't imagine being descended from a monkey, let alone an amoeba — the increasing order and organization implied runs counter to the principle of entropy. For those who still disagree, Messrs. Lewin and Leakey will be waiting in the Academies of Laputa. □

Falling down on the job

AN IDEA AND ITS SERVANTS: UNESCO FROM WITHIN by Richard Hoggart. London, Chatto and Windus. 220 pp. £5.95.

David Wasserstein

RICHARD HOGGART, the English critic and author of *The Uses of Literacy*, served as assistant director general of UNESCO from 1970 till mid-1975. This book, a blend of personal reminiscence and political analysis, is his judgement on that organisation.

UNESCO gets some hard knocks. Hoggart argues that others before him were inhibited from making such strong and open criticism. He could have left at any time and gone back to an academic job in England; he was not subject to pressures to follow his home country's "line" on particular issues; he had no special ties to UNESCO or to its internal structure.

He gives a convincing account of the failings built into the organisation both by its form and by its dependences on its member-countries. His criticism of the increasing politicisation of UNESCO will be of special interest to readers in Israel, because of the series of anti-Israel resolutions pushed through at the organisation's conferences. Hoggart's premature resignation from UNESCO was at least in part an expression of his repugnance at these resolutions.

What is striking about this book, unlike most writing on international organisations, is that it is not a dreary catalogue of "programmes," nor a series of platitudinous homilies. Instead it is a frank and honest appraisal of the value of organisations such as UNESCO. This will not make it popular among international civil servants.

UNESCO, in Hoggart's analysis, is perpetually perched on the horns of a dilemma: it spends its time trying to bridge from his lecture in Oslo the day after he received the Nobel prize. Talking of the "meaningful process of international co-operation" he said: "It implies the transformation of conflict. It implies the removal of imaginary barriers by taking peaceful risks on each side. It implies the creation of confidence by practical settlements that work... Ideologies, their prophets and believers, are forever disregarding the basic ethical precepts of coexistence because they aspire to improve humanity, preserve doctrinal purity or prevail over other doctrines. No lasting peace can be established between such forces."

It is part of a peace policy to impress upon them that neither states nor ideologies are ends in themselves, but that their function is to serve the individual and his purposive self-fulfilment. Absolute claims were a threat to mankind. "As a democratic socialist, I focus my thoughts and activities on change. I have no wish to remodel man, because forcing him into a system destroys him, but I do believe in changing the human condition." □

Shaping history

PEOPLE AND POLITICS: The Years 1960-1975 by Willy Brandt. Translated from the German by J. Maxwell Brownjohn. London, Collins. 524pp. £8.95.

Yehiel Ilzar

Israel. Jewish readers will be interested in Brandt's version of German collective responsibility for Hitler's Final Solution.

Pointing to the apathy of individual German citizens, Brandt writes, "whether from genuine inability or bad conscience, parents and teachers were slow to assist the younger generation in understanding and analysing what had happened prior to 1945... There is such a thing as violence by toleration, intimidation by sloth, menacement by inaction. That is a frontier at which we must not stop short, because it can be the frontier between survival and destruction."

INTELLECTUAL PATIENCE is one of Brandt's great virtues as a statesman. Problems insoluble by one country alone should be approached through "peaceful co-operation, and a proper blend of freedom and justice," he writes.

The problem must be carefully analysed, defined and checked against changes of internal and external conditions.

The Berlin crisis of 1961 is one example. The building of the dividing Wall in Berlin triggered a crisis which at any moment could have exploded into nuclear war, a danger which obsessed President Kennedy in those days. However, to Brandt, the Western powers' reaction seemed as if "a curtain was drawn aside to reveal an empty stage." What "Berlin regarded as a cruel blow may almost have come as a relief to others." Brandt confesses, "it was against this background that my so-called Ostpolitik — the beginning of the détente — took shape."

Brandt's policy has always been to look for peace, which for him means: no negotiation under duress and no capitulation, for "peace has never been preserved by weakness." The truth of this was cruelly brought home to West Berliners when a young man attempting to flee the East was shot and died, while a huge crowd of spectators was forbidden to cross the dividing line near checkpoint Charlie.

Brandt faced the problems of

divided Germany with the philosophy: One People and Two States. "My people inhabit two states but have not ceased to regard themselves as a nation."

To appreciate Brandt and his book, it should suffice to quote from his lecture in Oslo the day after he received the Nobel prize. Talking of the "meaningful process of international co-operation" he said: "It implies the transformation of conflict. It implies the removal of imaginary barriers by taking peaceful risks on each side. It implies the creation of confidence by practical settlements that work... Ideologies, their prophets and believers, are forever disregarding the basic ethical precepts of coexistence because they aspire to improve humanity, preserve doctrinal purity or prevail over other doctrines. No lasting peace can be established between such forces."

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FRIDAY, SEPTEMBER 15, 1978

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PAGE FIFTEEN

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FRIDAY, SEPTEMBER 15, 1978

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THE JERUSALEM POST MAGAZINE

The uninvolved

(Left) Agnon. (Right) Wordsworth. (Below) Amos Oz.



DEFENSES OF THE IMAGINATION: Jewish Writers and Modern Historical Crisis by Robert Alter. Philadelphia, Jewish Publication Society, 262pp. \$8.50.

Harold Fisch

speaking to Jews, and deeply saturated in the Bible, nevertheless was a pure lyricist and wrote to achieve moments of grace. ALTER WRITES with insight on the Russian poet Osip Mandelstam and on Walter Benjamin, the German critic who committed suicide in Nazi-occupied France. Both of these writers were torn between the role of the poet as a priest of the high imagination and his role as watchman and guide. As from Stalinism he began to identify with his people's fate. Likewise, Benjamin — a true

aesthete — realized more and more that literature had to look outside of itself to discover a fuller human wisdom. Israeli readers will be most interested in the chapters on Hebrew writers both of today and yesterday. Alter's two essays on Agnon are much to be commended. And he seems particularly fond of the newer generation — Amichai, Yehuda Amichai and Amos Oz — whom he finds "anti-apocalyptic," more aesthetically detached than their predecessors. He has less sympathy for the "Palmach generation" and has particularly harsh things to say about the older poet, U.Z. Greenberg. While commending him for passages of true greatness in his series of poems on the Holocaust, *Streets of the River*, he finds him in the end too apocalyptic. Alter is repelled by what he calls his "doggerel and rant" — hollow rhetorical flourishes...sprawling free-verse.

The denigrated

MI-MIZRAH SHEMESH (From Sunrise...) by Jacqueline Kahanoff. Tel Aviv, Yaviv, in association with Hader, 288 pp. No price stated.

Nissim Rejwan

lack of cultural re-evaluation of themselves in the light of their tragic experience in Europe which ended in mass extermination and their presence in a State of Israel planted on the edge of a vociferously anti-European and anti-Western world. At a time when the Levantines themselves were being shamed into disowning their cultural distinctiveness, such ideas as those put forward by Kahanoff were refreshing and welcome in the extreme. Eventually I was to discover that, whatever else it was being made to mean, the appellation "Levantine" suited Jacqueline Kahanoff superbly — both in the geographical and cultural senses.

Jewish woman who was born in Cairo of an Iraqi father and a Tunisian mother, got her schooling in Egypt yet managed to speak not a word of Arabic, studied in Paris, lived and worked in the United States, wrote a novel in English, married a Cairo-born Jew of Russian extraction, and came to Israel in the mid-fifties to find herself defending the cause of the Levantine underdog?

THE BEST pieces collected in this volume were first published in the Hebrew quarterly *Keshet*. It was also in 1958 that the founder and editor of that periodical, the poet and writer Aharon Amir, first met Mrs. Kahanoff, just after the first issue of *Keshet* appeared. In the second issue of the magazine the first of her autobiographical sketches — "A Generation of Levantines" — was published in Amir's own Hebrew translation. Apart from the rest of this and the present collection of es-

Pathfinder

KOL MAKOM VE'ATAR (Israel — Sites and Places). Edited by Baruch Sarel. Jerusalem, Carta, and Tel Aviv, Defence Ministry Publishing House, 479 pp. IL118.

Moshe Kohn

THIS IS the sixth edition of the excellent little *Kol Makom* handbook formerly published under the exclusive imprint of the Chief Education Officer of the Israel Defence Forces. The first was issued in 1953 and the fifth in April, 1967.

According to the publishers, the present edition is four times as large as the previous one. This is due to the additional localities that have been established inside pre-1967 Israel, but also to the fact that the book includes the areas that have come under Israeli administration since the Six Day War.

It is an excellent book to have when planning tours, while on the road, and also just for sitting at home studying the places on our map. It covers about 3,500 localities, Beduin encampments and archaeological sites, with a capsule of information about the historical and contemporary interest of each place. All the names are vowel-pointed, and alongside each are the grid coordinates enabling you to find the place on a 1:250,000 map or, in some instances, on a map of up to 1:100,000. Alongside each name there are symbols indicating the nature of the locality or site, its main sources of livelihood, important institutions there, tourist facilities, and so on. Of course, at the beginning of the book there is a key to these symbols.

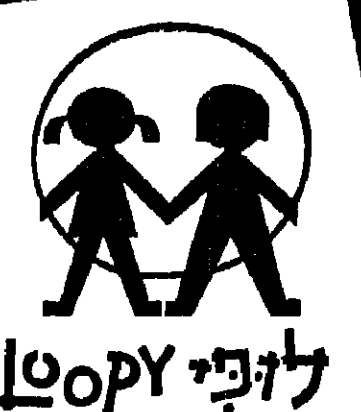
The book's value would have been greatly enhanced by maps to help travellers find their way from area to area if not from place to place. The 1962 *Kol Makom*, which I have before me, has 14 area maps showing not only the main highways but also the dirt roads. In spite of this shortcoming, however, the book is in every respect up to the standards and has come to expect of the publishers and the printers (Pell Press). □

sis contains everything which Mrs. Kahanoff was to write for *Keshet*, including the moving "To Die a Modern Death," in which she describes the death of her father in a Tel Aviv home for the aged. The other essays and articles collected here — 21 of them in all — were published in a variety of Hebrew papers and periodicals, especially *Ma'ariv* and *At*.

In his Preface to the book, Aharon Amir rightly points out that Jacqueline Kahanoff's essays and recollections in *Keshet* appealed to the hearts of sensitive and discriminating readers of the magazine. It is gratifying to note that the present collection has met with a warm and enthusiastic response in literary and cultural circles; and, indeed, it deserves every word of praise, if only as a possible means of introducing a new Israeli generation to a world and a culture which it was taught to denigrate. □

THE JERUSALEM POST MAGAZINE

PAGE SEVENTEEN



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Good in parts

CROSSING THE BORDER by Joyce Carol Oates. London, Gollancz. 288 pp. £4.95.

David Mesher

JOYCE CAROL OATES is a prolific writer. Only 40 years old, she has already published some 25 books, including novels, short stories, poetry, plays, and criticism. Quantity, of course, is not quality; in art and literature, the two are often antithetical. And in Oates' latest collection of stories, *Crossing the Border*, we get a representative sample of what is good and what is bad in her writing.

Seven of the 15 stories concern the same characters: Renée and Evan, an American couple who emigrate to Canada. Their new city, though unnamed, is clearly Windsor, Ontario, where Oates herself now lives. The Renée stories are interspersed among the others in the volume, but form a sequence of their own (chapters for a projected novel Oates has given up on).

In the little story, Renée and Evan, on their way to Canada from Florida, stop at a gas station in Detroit. While Evan is being sick in the rest-room, Renée sits outside analysing their life together.

This is the basic formula for all the Renée stories, as well as some of the others: she is presented with a specific situation (en-

countering a retarded young man, meeting a lover, having a lover, leaving a lover) which she analyses at length. Bellow's Herzog discovers that the over-analysed life is impossible to live; with Oates, the reader finds out that it is also uninteresting to read about.

THERE ARE, however, some excellent stories in the book.

Oddly, these are the ones with men and not women as their main characters. Perhaps Oates writes better when she is dealing with a subject distinct from her own personality, or from the feminine psyche as she perceives it. All the stories explore, to some extent, the relationships between men and women. But those that centre on female characters tend to be more predictable, a rereading of familiar territory in search of tiny nuances, rather than an exercise of imaginative insight.

Oates' male characters do not, in fact, emerge any better in the stories that concentrate on them. Her typical male is conceited — insensitive about others, overly sensitive about himself. Still, abusing and disabusing him provides Oates with some of her best material.

"Through the Looking Glass," for example, is the story of Father Colton, a 38-year-old priest teaching at a Midwestern university who gives up his job and renounces his orders to marry a woman he hardly knows. She

leaves him before the wedding, and he ends up working in a post office and planning his "return to the world." Colton is finally not disabused: despite his brief brush with human reality, he has merely traded the security of the Church for that of self-delusion.

Perhaps the finest story in the collection is "The Golden Madonna." Alexander, a smug, 24-year-old American travelling in England, visits his aunt, Marthe. He has long ago rejected his parents, and obviously thinks a great deal of himself. Marthe, attractive to him though in her late forties, manages to confuse, disabuse, and then thoroughly frighten Alexander, as he deserves; and it is a pleasure watching her do it.

She makes disclosures about his parents' extra-marital excursions, then tells him he doesn't have to believe them, because they "may never have happened, really." She calls people like his father and mother "tragic," because they haven't the courage and imagination to escape social conventions.

Alexander considers himself to be different, liberated, but when his aunt seems to suggest that they sleep together he runs from the flat, only to find himself lost in a very unfamiliar world.

Oates' characters are often lost at the end; but only occasionally, as here, is the disorientation justified and the story successful. One suspects that she has little sense of what is important in her own art. As a result, she publishes too much and thereby minimizes her own achievements. □

A case-history

ORDINARY PEOPLE, by Judith Guest. New York, Ballantine. 245 pp. No price stated.

Evelyn Strouse

I HAVE JUST been reading S.J. Perelman and wondering what darts he would throw at Judith Guest. If you're looking for an enemy of sugary prose, he's your man. And while Guest isn't as saccharine as all that, she manages to put a lot of carbohydrate in the mustard.

A pity. This novel was on the best-seller list for I forget how many weeks, has been praised by self-respecting journals from east to west, and in fact has a good deal going for it. But when you read of a mother whose belly is still flat after two children and twenty years of marriage, and has as much emotional texture as a Bar-

bie doll, you have doubts. There is simply too much here that doesn't bear scrutiny. The husband and father, now a big-time lawyer, is the product of an orphan asylum; the son who drowned — and thereby hangs the tale — was the brightest, most athletic, likeliest-to-succeed boy of his class; and the still-living son, whose story this essentially is, gets straight A's and has just emerged from a year in a sanatorium. Ordinary people? I ask you.

Judith Guest is so good on the horrors that haunt a teen-age mental patient, so accurate about the line a decent psychiatrist would take with such a boy, that I suspect the story comes out of her private life. The dialogue between the boy and his alter-ego, the strictures he places upon his behaviour and habits, the closed facade he shows to the world, are realized with unusual compas-

sion. And the sessions on the couch are authentic, arousing respect and admiration both for the psychiatrist — a man whose light touch and quizzical lack of self-importance is surely rare in the profession — and for the author. But the rest is sheer romancing: fast cars, fancy houses, super-careers, a jiggled-up plot with nothing suggested, nothing withheld, no event growing out of what has gone before or out of the purported nature of the protagonists. In fact it is reportage, a literary form that requires neither development nor motif but relies upon an assortment of shocking or unusual facts to carry it to a purely mechanical conclusion.

For a woman so sensitive to the nuances of one particular adolescent psyche, the author is surprisingly incapable of casting the rest of her characters. They seem devised only as background; their speech, viewpoint, and the motions of living they are made to go through, are hollow. What emerges is a case-history packaged as fiction: moving but not very artful. □

Canvas and film

WHETHER you know Hong Kong or not, John Gordon Davis's 672 pages of *The Years of the Hungry Tides*, now also a paperback (London, Corgi, £1.25), will give you a better view — a shattering view because it is so obviously authentic. The love story of a British policeman and a Chinese girl is built into the Hong Kong scene so that it is hard to tell which is more compelling, the story of Hong Kong's throbbing life or the story of Jake McAdams and the Communist schoolmistress Ying-ling. How well the author knows her job! She draws out the drama to the last drop. The plot is the ap-

parently never-failing old formula: a group of people whose lives come together in particular circumstances. Four friends — Rachel, Nikki, Ellen and Margot — are delineated in their sexual, social, career and class relationships. Their various stories are told in small "takes," film style. Their relations with each other are depicted through strong dialogue and the frank way of permissive writing, but with astute selection and economy. It's hot stuff, but the author knows just how hot to serve it up. It never trespasses into pornography. Her craftsmanship is so sure that even her slickness — recalling old-time "glossies" — must win admiration. □

RONA JAFFE'S best seller, *The Last Chance* (N.Y., Bantam, 341 pp. \$2.50), is now a paperback. How well the author knows her job! She draws out the drama to the last drop. The plot is the ap-

parently never-failing old formula: a group of people whose lives come together in particular circumstances. Four friends — Rachel, Nikki, Ellen and Margot — are delineated in their sexual, social, career and class relationships. Their various stories are told in small "takes," film style. Their relations with each other are depicted through strong dialogue and the frank way of permissive writing, but with astute selection and economy. It's hot stuff, but the author knows just how hot to serve it up. It never trespasses into pornography. Her craftsmanship is so sure that even her slickness — recalling old-time "glossies" — must win admiration. □

Dora Soudes

aroyabare

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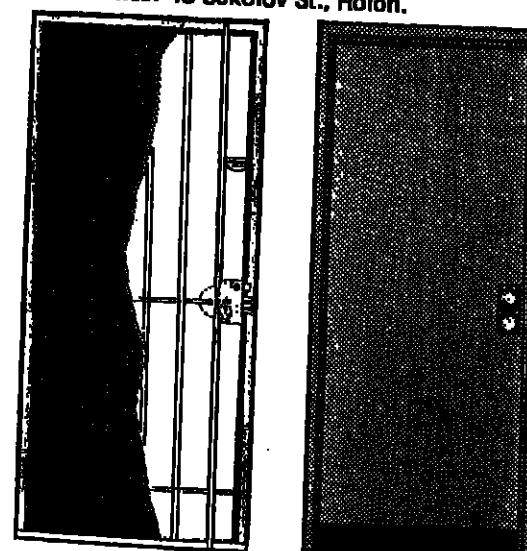
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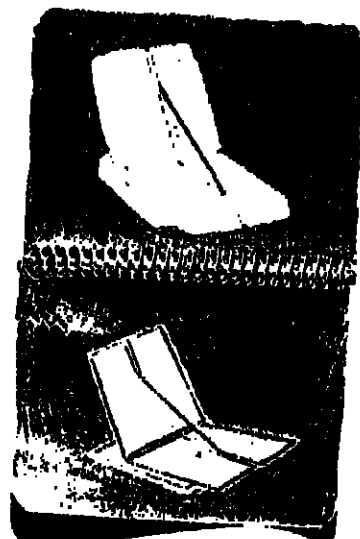
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ROUND THE GALLERIES

TEL AVIV

"NOTEBOOK" is a pot-pourri of small preparatory drawings by a dozen artists including Efrat, Ben Haim, Glin, Tevet, Cohen, Gan, Lurie, Mars, Neustein, Kadishman, Romberg, Toren and Buky Schwartz. Because so many of the participants fall into the minimal, conceptual and installation camps the drawings are aesthetically oriented. The images are weighted towards the explanatory. Using plans and words the artists "discuss" how, why and with what they seek to execute larger works. The inherent clarity of basic art elements like line, shape and composition is clouded in a veil of verbal description and mathematical diagrams. Lost is the deft hand and cunning eye of the artist ready to leap into a major work. It's the kind of show one "reads for learning," not for pleasure (Sara Levi Gallery, 10 Pines, Tel Aviv, daily 8-8 p.m., till Oct. 12).

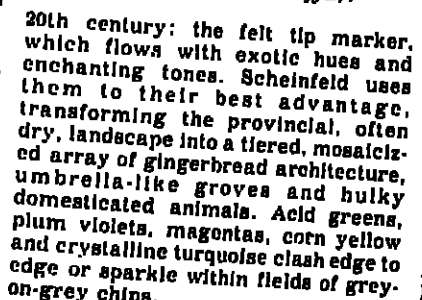
Yaakov Meshori: photo self-portrait (Julie M. Gallery, Tel Aviv).



Bent Efrat: sketch for a sculpture to be erected at the Israel Museum (Sara Levi Gallery, Tel Aviv).



Henry Moore: lithograph (Delson Richter Gallery, Old Jaffa).



20th century: the felt tip marker, which flows with exotic hues and enchanting tones. Scheinfeld uses them to their best advantage, transforming the provincial, often dry, landscape into a tiered, mosaic-like array of gingerbread architecture, domesticated animals. Acid greens, plum violets, magentas, corn yellow edge or sparkle within fields of grey.

His recent experiments with the etching process and the inclusion of three large wall tapestries add dimension and, in a way, help distill the wild atmosphere created by the "ultra colourphonic" paintings.

GIL GOLDFINE

JERUSALEM

RAANAN LEVY is a 24-year-old Jerusalemite who has studied for a year in Florence. His etchings, gouaches, and dry-brush drawings show a great facility for achieving illustrative effects, but little else. He seems overly influenced by Mord and settles for elementary compositional devices. Levy should invest in some serious studios before rushing into another one-man show (Debel Gallery, Ein Karem, till Sept. 27).

MEIR RONNEN

HAIFA

GEORGE CHEMECHE shows works entitled "Pattern Painting," which is exactly what they are; they may have been inspired by wallpaper since, in a few instances, they are shown peeling. The main theme comprises rectangles with flowers in the background visible only as a margin, and more flowers drawn in Indian ink. At times the areas overlap like piled greeting cards or are separated by white interstices. Bright nonclashing colours recall a soft spring day and harmonies are strengthened by the relation of the background to the rest. In quite a different style the artist presents two drawings in Indian ink, the grassy "Armchair" and the peeling wallpaper of "Japanese Warriors" (Goldman's Gallery, Haifa, till Sept. 22).

"LANDSCAPE IN ISRAELI ART" is a most interesting exhibition of what was more or less the starting point. The original work of 28 leading artists, both living and deceased, cover the subject's development chronologically. The founding fathers, given as Raban, Gutman, Rubin and Paldi open up the display; in 1941 Natan conjures up the quiet streets of "Little Tel Aviv." The viewer is able to compare the abstraction of Rachel Shavit's "Summer Noon," blue, black and a dash of brown on white, with a similar idea realistically expressed in Andrey Bergner's impressionist "Yad Elihu." For a fine depiction of disappearing distance, no can admire Elson's "Landscape" in cloth and pencil. Works by Ticho, Ardou, Shemi, Boeri, Kadishman ("Trees in the Sea") and Gross are shown with those of E. Gati, Danziger, Zaritsky, Levayon, Lipschitz, Neustein, Stikmalzky, Klapsch, Krakauer, Kriem, Reichnager and Ragusin. An exhibition to be seen (Abba Khouahy Community Centre, Haifa till Sept. 23).

SARA NATAN (of Kibbutz Ein-Dor) shows oils, acrylics and collages. Although she understands the significance of composition, she is not wholly at ease with it and she must learn when not to use her imagination (Ritz Gallery, Haifa, till Sept. 29).

ADA HALEVI does medium toned oils which, as representationalism and despite efficient composition, tend to be too fanciful. She is at her best when colour has the upper hand, particularly in the abstract "Blue Landscape," and when realism is melting into colour, e.g. "View from Above" and "Landscape in Grey." She also introduces, for the first time, figurative two dimensional ceramic sculpture ("Naamat," Beit Hannah Khouahy, Haifa).

ABRAHAM TALMI (Kibbutz Morhavia) shows abstract oils (on canvas and paper) and hand-worked prints, all alike in conception and coloration. Execution and composition are of high delicacy and quality; medium toned colours, roughly blues and greens, are softly opposed by backgrounds often giving a trompe-l'oeil effect to motifs. The larger pieces consist mainly of well organized geometrical, architectural (24) and other vertical motifs, but no more than competent linear abstraction. For a good deal of original charm, one must see the smaller pieces whose scattered motifs are apparently still. (Beit Chagall, Haifa, till Sept. 20. □

E. HARRISI

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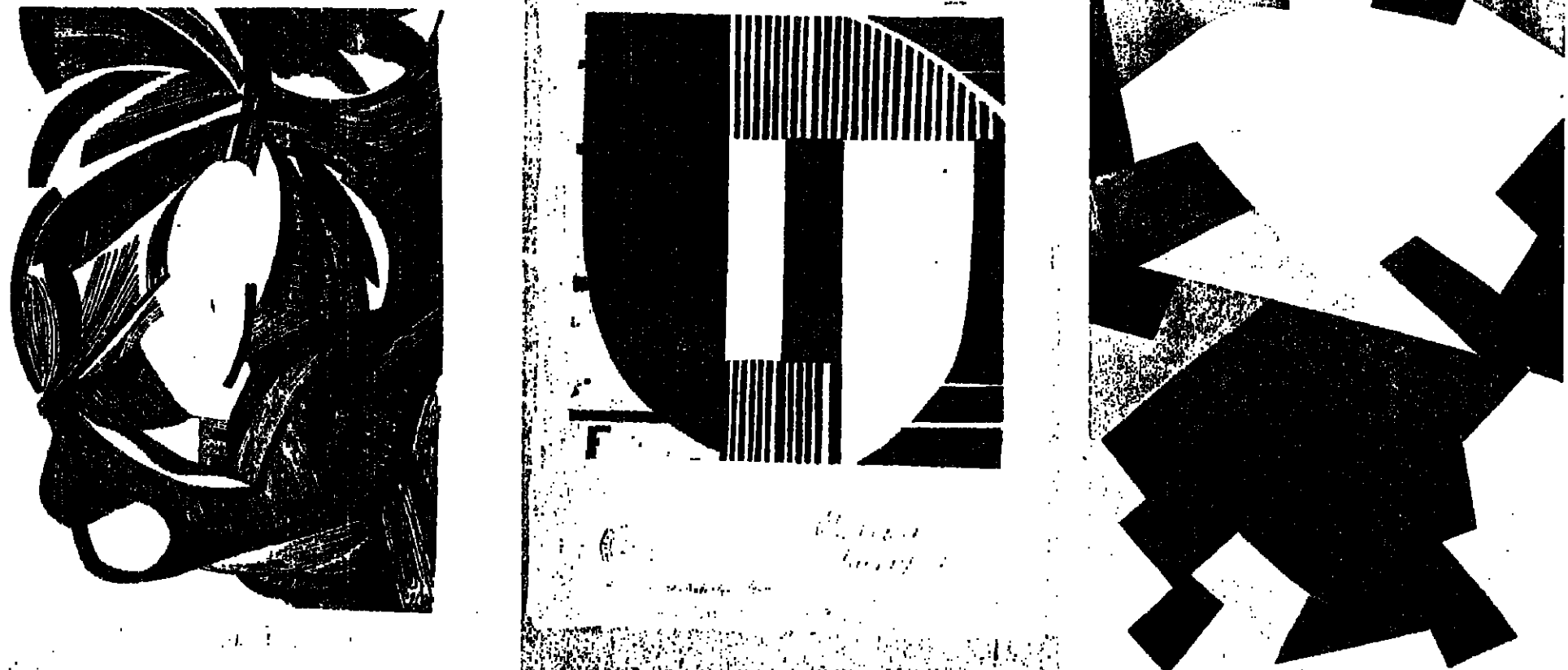
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Three works by Otto Freundlich: at left, an early abstraction from 1919; centre, a woodcut from 1937; and at right, one of his last paintings, a gouache made in 1941.

OTTO FREUNDLICH (1878-1943) was a Jew of our times, a humanist intellectual and revolutionary artist whose way of life and ideology were meant to transcend national borders and religious and ethnic considerations. In 1939 he was interned by the French because he was a German — and not released until the following year. In 1943 he was rearrested because he was a Jew — and then deported to Poland. He perished at Maidanek.

The centenary of Freundlich's birth is now being marked by a show at the Israel Museum of some of his oils, gouaches, woodcuts, drawings and a sculpture. The exhibition proves that Freundlich was not only the sole really abstract Jewish painter — or rather painter of Jewish origin — before the Twenties, but one of the early abstractionists and a father of concrete art. He painted his first completely abstract picture in 1919, though his work had begun to incorporate semi-abstract forms in 1910, when Kandinsky painted the first complete abstract watercolour. Jacques Lipchitz, another famous Jewish artist and sculptor, produced some cubist works in 1918, while Sonia Delaunay, who is also of Jewish origin, made orphist works even earlier.

The Jewishness of Delaunay and Freundlich was, however, completely beside the point where both their life and their art were concerned. It was of concern only to the Nazis, who placed a work of Freundlich's on the cover of the catalogue of the famous exhibition of "Degenerate Art" which gave the Third Reich its last look at the great modern masters of this century. But in 1937, few imagined that Nazi hatred of Jews and totalitarian intolerance of experimental art would eventually hound artists into death camps. Freundlich worked to the end in France — and was probably the most important Jewish artist to die in the Holocaust.

FREUNDLICH was born in Pomerania, the Polish province that once passed from Sweden to East Prussia. His well-to-do parents sent him to Hamburg to study the Jumber business, but young Freundlich had no interest

An abstract pioneer killed by the Nazis

Meir Ronnen

In trade. In 1903 he went to Berlin and Munich to study art, and two years later to Florence. In 1907 he studied at Kunowski's school in Berlin and in 1909 went just at the right time, to Paris, where he made friends with the modernists of Montmartre. By 1911 he was experimenting with formalism and exhibited with the Parisian avant garde at the "New Secessionist" show in Berlin. At the beginning of 1914, Freundlich was in Chartres, where he worked on the restoration of some of the stained-glass windows in the famous cathedral. The influence of vitrage can be detected in his early works, which contain slashing, curved shapes of pure colour, alongside figurative, expressionist elements. The early woodcuts are recognizable German Expressionism.

Freundlich was mobilized at the outbreak of World War I and served in the Kaiser's Medical Corps. He spent much of the war in Cologne and in 1917 commenced writing for *Die Aktion*, the first of a long series of art-journal ventures. Immediately after the war he became a collaborator of Walter Gropius, the architect who founded the Bauhaus, but turned down Gropius' invitation to teach there. He was always, it seems, something of a loner.

Freundlich returned to Paris for good in 1924. He wrote a great deal about abstract art and in the Thirties contributed to Tauber-Arp's abstract art review. In 1938 he established an academy for painting, sculpture, drawing and engraving, where he worked until his internment on the outbreak of World War II. When he was released, he went into hiding in the Pyrenees, but he was discovered and placed under house arrest. He continued to work, however; there are some sketches from 1943, made just before he was deported.

A NUMBER of documents on show here are evidence that Freundlich was held in real esteem by the great artists of his day, both as an original abstract painter and as a theorist. There are warm letters from Picasso, Braque, Herbin, Mondrian, Signac and Klee. An appeal to art lovers, made on the occasion of his 60th birthday, to raise money to place a painting of his in the Musée Jou de Faune in Paris was signed by a glittering collection of names: Arp, Adler, Braque, Cassou, Derain, Ernst, Gleizes, Jacob, Gropius, Herbin, Kandinsky, Lager, Lipschitz, Koschka, Raynal, Tauber-Arp.



Freundlich in 1935, shortly after his return to Paris.

the Pompidou Centre, the Musée de Saint-Etienne and the Galerie Claude Bernard, as well as from private collections, including that of Sonia Delaunay.

THE ISRAEL Museum has this time given us a fine, extensive English-French-Hebrew catalogue which also contains some of Freundlich's lucid writings.

In his introduction to the catalogue, Curator Yona Fischer astutely points out that Freundlich, like Mondrian, went further than most of the early abstractionists and "aimed to create a pictorial space containing nothing but itself, empty of objects." He painted shapes as tonal and the "Degenerate Art" show, he wrote a letter to Sonia and Robert Delaunay asking them for help in sending assistance to the wives and children of political detainees in German concentration camps.

Thanks to the Nazis, much of Freundlich's work has been lost to us and only two of his large sculptures survive, one of them being in the permanent collection of the Israel Museum where it is on display in the Rose Sculpture Garden. It dates from 1929 and the name-plate rather chillingly identifies Freundlich as "German." Most of the works in this show have come from French museums, the majority from the Musée de Pontaise, others from Pollakoff.

Yet it is hard to see in this show the hand of a great master. A fine, painter, yes. A pioneer, yes. Some of the later, beautiful oils remind one of Klee. Perhaps Freundlich, the art intellect, was over-familiar with all the works of the truly great. Perhaps, like the great theorist and Bauhaus teacher Johannes Itten, he was too circumscribed by theory. Or perhaps, like Itten, he lacked the ultimate divine spark that separates the truly great from the greatly gifted. □

The exhibition has been facilitated by the "Echanges Artistiques Franco-Israeliens," an association formed by a group of art-lovers, as a gift on the occasion of the 30th anniversary of the State of Israel. The Israel Museum is the first to host a major exhibition of Freundlich before a large retrospective in June in December.

By the middle of September, 1948, hopes were running high that the truce would be converted into a comprehensive peace, despite intermittent breaches of the truce by the Arabs. The Government of Israel worked at high pitch to transform the country from being on a war footing to being a normal land.

The Jerusalem Post was known as the Palestine Post until 13 April, 1950.

Jerusalem, September 10-16, 1948

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EDITORIAL

Tuesday, September 14, 1948
Eilat 10, 8708 Zilkadi 10, 1307

Jerusalem past and future

THE ceremonious opening of the Israel Supreme Court in Jerusalem this morning is more than a mere gesture. It symbolizes not only the spiritual but also the inextinguishable organic connection between the Holy City and the new Jewish State, and it is a promise that whatever political developments the future may hold, the ties between the two parts are to be systematically strengthened. The Supreme Court should be followed by the transfer of other Israel administrative bodies, some of them perhaps too hastily removed to Tel Aviv when the city was threatened with severance from the coast.

Another ceremony of equally pleasing character will be that in a few days' time when the "Katanon Emblem" will be conferred on a group of people deservedly selected as representing the part played, together with the military forces, by the civilian population in the successful defence of Jerusalem against its attackers — when it was abandoned by an outside world that contented itself with empty words from afar.

Much thought is being given to Jerusalem's economy which has been seriously impaired by the removal from it of the seat of Government. Plans are being prepared for its industrial development, and the idea, at one time envisaged by the Mandatory Power, must be dissipated that Jerusalem must be only a museum of history, the mausoleum of a religious past, an archaeological exhibit, the ghost of a departed life, a parasite on pity. Jerusalem is a city of living, and therefore, working human beings, and, it is too often forgotten, it must have been so for the priests and prophets and kings who gave it the traditions for which it is now honoured.



Justice M. Smeira, first President of the Supreme Court.

Judges sworn in

JERUSALEM, Wednesday, Sept. 14. — With a small Israel flag tacked into place on the oak panel where until May 14 the British Royal Arms were displayed, the five justices of the Israel Supreme Court were sworn in by the Minister of Justice, Dr. F. Rosenbluth, in the Law Court's Building of the Russian Compound in Jerusalem yesterday morning.

In a brief ceremony, simple but redolent with the tradition of justice with which Jewish history

is rich, the five justices — Dr. M. Smeira, President, Rabbi S. Assaf, Dr. M. Dunkelblum, Mr. I. Olshan and Mr. J. Chesin — swore allegiance to the Government of Israel and pledged themselves, in the words of the Biblical injunction, to "judge the people with just judgment."

The Court was crowded with distinguished guests, including representatives of Government Departments, Presidents of the District Courts of Haifa, Tel Aviv, and Jerusalem and other judges. Most of those present were members of the bar, many from other towns, some of whom appeared in the court for the first time in months, many in Army uniform and the others robed and even the prisoners' dock was occupied.

The approach of the members of the Supreme Court was heralded by the blinking of flashlight bulbs, and for the first time in Jerusalem the arrival of the Court was announced by an official in Hebrew instead of Arabic, as was the custom in Mandatory days.

A police guard of honour was drawn up in the Russian Compound at the entrance to the courthouse to salute the Chief Justice.

The visitors rose as the Court, robed but wigless, filed to their seats. Before each of the justices a new Bible had been placed.

Jerusalem shelled

Jerusalem, Monday, Sept. 13 — Arab shelling of Jerusalem during the truce reached its peak on Saturday night and yesterday as various parts of the city were hit by mortar and shell barrages causing the largest number of civilian casualties in the last eight weeks. Eight persons have been killed and a number were wounded since midnight on Saturday.

Egyptian artillery shelled the Katamon, Kiryat Shmuel, and Rehavia Quarters yesterday morning.

At the same time, the Arab Legion shelled the Beit Israel, Mea Shearim, and Bokerhan Quarters from positions near Damascus Gate, Sheikh Jarrah and French Hill. Incendiary

bombs were used, but little damage was caused.

The Israel Army replied with concentrated fire against the Arabs' emplacements.

Hardest hit were the Hungarian houses, facing the Musrara and Sheikh Jarrah Quarters. One elderly Orthodox Jew was killed there, while two women, a soldier, and a man were killed in the Bokerhan Quarter yesterday morning.

A three-year-old boy, who was wounded on Saturday when his brother was killed, succumbed yesterday. A L.H.Y. soldier, David Mintz, 25, and a girl were killed late on Saturday night after they left the cinema. The girl's name is being withheld pending notification of next-of-kin.

Peace feelers

TEL AVIV, Thursday, Sept. 9. — his work as Mediator, supervision of the truce and refugees, and will draw several conclusions.

Asked whether he would resign if the General Assembly rejected his recommendations, the Mediator said he did not consider his mission ended with the handing over of his report to the General Assembly.

He continued: "I do not know what to do if the General Assembly does not take any action on the report."

He stood by his opinion that the Arab refugees should be allowed to return to their homes if they wished to do so. When it was pointed out that many Arab villages and homes were badly damaged and uninhabitable, he said that it would nevertheless probably be easier for them to start something new in their old surroundings than to "sit under an olive tree," as many of them were doing at present.

He avoided all questions about peace proposals for a Palestine settlement, stating that he was submitting a report to the General Assembly. The report will be on

Alonim opens doors

By RUTH GRUBER

ALONIM. — An "Ellis Island" for children, an idyllic settlement of white houses, ten miles from Haifa, was officially opened last week as a reception centre to absorb the great waves of displaced youth now being brought here from Europe and Cyprus.

In the hills of Ephraim overlooking the fertile and historic Vale of Esdraelon, Alonim, the reception centre, will be able to handle 300 children for a month or two, until they are acclimated and ready to settle on the farms or in the cities of Israel.

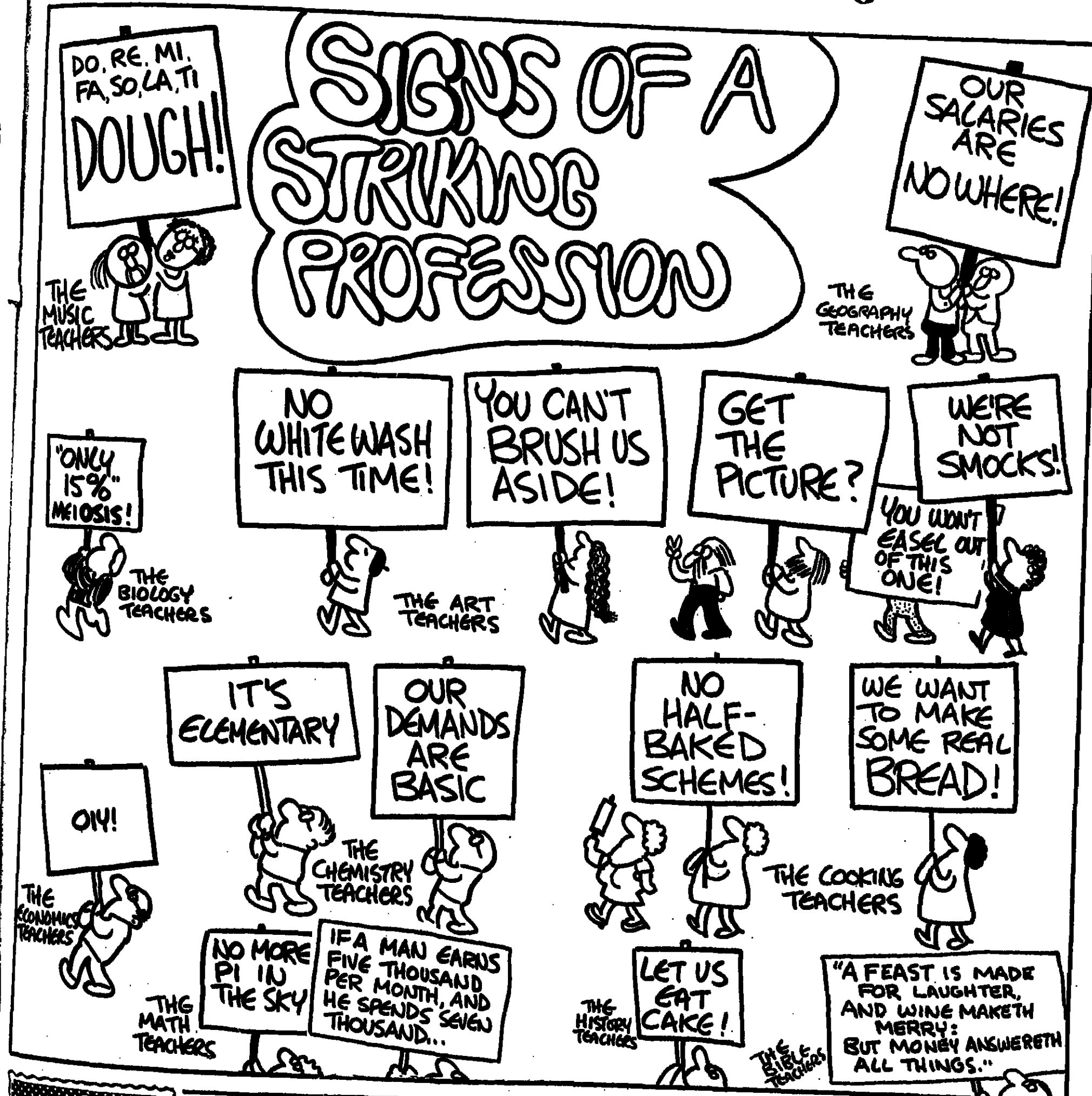
In a moving ceremony in the dining hall, leaders of Hadassah, and the Youth Aliyah which has brought 32,000 children to the country since Hitler, and the men who built the settlement, attended the reception and dedicated Alonim as a reception centre in memory of Henrietta Szold, whose dream it was, and Hans Beyth, her assistant, who was killed by Arabs during this war.

Despite the peaceful and serene surroundings, the atmosphere here is completely that of a war. Alonim was built this year under fire from Arabs a few hundred yards away. The dining hall where we ate sandwiches and cake made by Youth Aliyah graduates from the nearby Alonim collective farm, was the best testimony to the war. Only the west wall had windows, the east side was blank and bricked up. This was the side the Arabs shot at.

When the truce, which is no truce, ends and peace is declared, the bricks will be removed, and the children will be eating in this sunny, white, 90 foot-long hall with an outlook on a large stone veranda with wooden columns and a pergola covered with climbing flowers.

The first children who will arrive on a ship from Europe on October 1 and the whole management will be under the direction of the Youth Aliyah Division of the Jewish Agency.

The Weekend Dry Bones



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